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HOTEL CECIL, LONDON. }
January 7, 1903. }



R. WOOD evidently has no intention of allowing the enthusiasm recently aroused by the first performance of "Ein Heldenleben" to cool. Though it was only produced here early in December, the second performance took place on New Year's Day, and a third performance is announced at an extra symphony concert March 28. These three performances, coming very closely upon one another, at a time when the season's program had practically been made up, are a very healthy sign, and it may be hoped that in a year or two we shall not be quite so far behind the times as usual. It is true that the prospect of hearing either or both of the two operas still seems somewhat remote, for Covent Garden is not noted for its enterprise, and it has never shown itself peculiarly enthusiastic about the work of new composers. Still, it is possible that if a tide of enthusiasm for Richard Strauss sets in, even Covent Garden may arouse from its lethargy and give his operas a hearing.

So far as Strauss' orchestral music is concerned, the tide undoubtedly has turned, and people in London are not nearly so prone as they were a year ago to confound Richard Strauss with the other man of the same name. We have Henry Wood to thank for that, for if it had not been for his energy it would still be necessary to undertake a pilgrimage to Berlin or Amsterdam to hear "Ein Heldenleben." And his labors have been very well repaid. In the first place, he can feel that he has done something toward the musical education of his native land, and with an artist like himself that feeling must count for a good deal. In the second place, he can have the satisfaction of knowing that so admirably and so carefully has he trained his orchestra that the interpretation which he secured on Thursday afternoon was in many ways finer than that which Strauss himself gave in December. For this he has our most heartfelt gratitude. "Ein Heldenleben" is not, as everyone who has heard it must realize, a work which can be grasped at a single hearing. The general outline is, of course, easy enough to follow. The noble portrait of the hero himself, the varying moods of the love scenes, the rasping jealousy of the antagonists, the strenuous conflict of the battle, and the solemnity of the renunciation can be heard by all who have ears to hear. But the subtle means by which he makes his effects are not so easy to discern, and the music needs very careful study if they are to be brought to the surface. Henry Wood's reading made much clear that was dark before. It would, of course, be foolish to deny that there is much in the music which sounds crude and harsh to our unaccustomed ears. Our progenitors found the same in Beethoven's music, so there is no reason why we should be ashamed of ourselves if such is the case. But at every fresh hearing the rough places become smoother and the method in the madness of the antagonists and of the battle scene more apparent, till one could not wish the snarling voices a whit less venomous, or the strife of the battle a whit less strenuous.

As I have said in a previous article, the section in which are depicted the hero's works of peace must remain more or less a closed book until we know more of the works from which the quotations are made. But, after all, this is a matter of secondary importance, for, although we may not be able fully to appreciate the ingenuity with which the phrases are woven together through our lack of familiarity with the phrases themselves, when measured by the stand-

ard of sheer music it is not found wanting. Whence the themes may be taken on which a piece of music is built is, after all, but a small matter if they are used with the masterly musicianship which characterizes this section. The performance which Henry Wood secured was, as I have said, admirably clear and lucid, while the solo violin part was very capably played by Herr Halir. Later in the program the violinist gave a performance of Spohr's eighth violin concerto, which I understand to have been extremely finished, though I confess that the contrast between Strauss and Spohr was too strong for my tastes. The program was completed with Wagner's "Tannhäuser" and "Meistersinger" overtures and Tchaikowsky's tawdry "1812," a work of which we have heard more than enough in the last few years.

The Royal Choral Society celebrated New Year's Day in its customary way, by giving a performance of "The Messiah" at Albert Hall in the evening. I have no doubt that these performances of "The Messiah" are exceedingly remunerative, for the hall is always very well filled. But I would take this opportunity of reminding the society that this is not the only oratorio which is suitable for New Year's Day. Good Friday evening is invariably devoted to "The Messiah," and the wisdom of this arrangement will not be questioned. But one performance per annum is ample. There are many fine choral works which are seldom given in London, and the Royal Choral Society might well expend its talents on some of these for a change. Elgar's "Dream of Gerontius," to name but one of them, has never been heard in the metropolis at all, in spite of the fact that it is very popular in the provinces and has made a great success on the Continent. It is nothing short of a scandal that this fine work should never have been sung in London. I am perfectly aware of the fact that the pecuniary question is always uppermost in the minds of the committee, but in this case they could surely have nothing to fear. "The Dream of Gerontius" has a great reputation. It has been talked about and written about incessantly for the last eighteen months, and the curiosity of the musical public must have been sufficiently aroused by this time to insure success for the performance. Of the concert of Thursday there is really nothing to be said. The most notable feature was the magnificent singing of Miss Ada Crossley and Watkin Mills, two of the greatest oratorio singers of the day. The other solo parts were taken with some success by Miss Helen Jaxon and William Green, while the chorus, under Sir Frederick Bridge, sang with all its customary stolidity.

After London had been placarded for weeks with posters to the effect that Sousa was coming, he has arrived. It was, however, inconsiderate of him to select Friday evening for the first concert of his present tour, as, owing to the exigencies of the mail, I find myself unable to do that justice to him which I should like to do, and I must in consequence reserve the full discussion of his concerts till next week, confining myself now to a bare notice of his opening success. Sousa is one of those exceedingly fortunate individuals who can count upon success wherever they go. No doubts as to whether a concert or a tour will pay or not need ever harass him, for his band is so famous and his name as a composer so widely known that people are sure to flock to his standard wherever he chooses to raise it. The Queen's Hall was, in consequence, very well filled for the first concert of the series, and the audience was tremendously enthusiastic. All the favorite marches were brought forward one after the other. We had "El Capitan," "Stars and Stripes," "Hands Across the Sea," "Imperial Edward" and all the other marches that have contributed to making the name of Sousa a household word in England as well as in America. Encores were as frequent as they always are at a Sousa concert, both for the band and for the soloists, Miss Estelle Liebling, Miss Maud Powell and Arthur Pryor. The concert was, indeed, a huge success, and presaged well for the tour. But I should, as

I have said, like to deal with Sousa rather more fully than is now possible, and I will therefore leave the subject for the present, hoping to return to it next week.

The Concert Direction Ethel L. Robinson is now sole agent for Great Britain for Jean Gérardy, the eminent 'cellist. The same agency announces another series of Joachim Quartet concerts for the spring.

Percy Pitt left London for the Continent this week on the business of the Opera Syndicate. He will be away a fortnight.

Harold Bauer makes his first appearance in London this season on Saturday next at the Popular Concerts. He will play the Brahms-Handel Variations and in the Schumann Quintet. ZARATHUSTRA.

LATE LONDON NEWS.

HOTEL CECIL, LONDON. }
January 10, 1903. }

As I indicated last week, John Philip Sousa has been the central figure of the musical world during the last few days. Prior to his departure on a tour through the provinces he has been giving a series of eleven concerts at the Queen's Hall, and he has undoubtedly scored a great success. There are those among us who profess to scoff at Mr. Sousa and all his works, but I take it that they must be puny and poor spirited creatures who cannot derive a little enjoyment from so unique an institution as Sousa's Band. In a recent issue of the Musical Herald, Barclay Squire, who is a most serious critic, with an exceedingly well balanced mind, admitted that the musical event of 1902 which made the greatest impression on him was Dan Leno's harp solo in the Drury Lane pantomime. As Barclay Squire spends much of his time in editing Bach, Byrd and Palestrina, and editing them very ably, it is refreshing to find a serious musician who does not feel it incumbent upon himself to set his face against all frivolity. For, after all, art has many pinnacles, and there is plenty of room for everyone. Who shall say that Dan Leno, the low comedian, is not as great an artist in his way as Anton van Rooy, and who shall say that Sousa's Band is not as remarkable in its own particular line as the Meinigen Orchestra? I hold him narrow minded who cannot find a place in his affections for artists of every style, for perfect light music is as admirable in its way as is perfect serious music.

The only mistake that we make in regard to Sousa's Band is that we take it a trifle too seriously. It is obviously absurd to sit in the Queen's Hall and listen to a Sousa march with all the solemnity due to a Brahms symphony. Sousa's Band should be taken in small doses by the jaded soul as a corrective after long courses of Beethoven and Brahms. Such an antidote is very badly needed, for mental indigestion is as easily contracted as is physical indigestion, and there are probably few who attend concerts with any persistency who have not felt at one time or another that they have come to a point when they can absorb music no longer. It is at such a moment as this that Sousa's Band is so useful. The contrast between it and the Queen's Hall orchestra is as absolute and complete as is the contrast between a Brahms symphony and a Sousa march. In the average light music one is constantly worried by a host of irritating details. The quality of the strings is not so good as that in some other orchestra which one knows. The trumpets play out of tune. The pianist's execution leaves much to be desired, or the music is emphatically reminiscent of other and greater works. The habit of criticism is too strong to be overcome, and one's enjoyment is spoilt. But Sousa's Band is so different from any other band in the world, and Sousa's marches form so strong a contrast to any other music that I know that these worrying details are conspicuous by their absence, and, if one is content not to adopt too high and mighty an attitude, one's enjoyment can be full and complete.

I am not prepared to deny that a protracted course of Sousa would very possibly pall. Sousa's music, clever though it is, is not the kind of music for which I have the strongest predilection, and Sousa's Band, though it is very remarkable, is not the sort of band which I should care to hear every day of the week. But, while admitting this, I do not see that it is necessary to sniff at Sousa and all his works or to deny that he has a very serious claim upon our attention. For he set out with an end in view, that of providing the general public with healthy music which they could appreciate, and, since he has achieved that end, I

think that he deserves all possible credit. Whatever his critics may say to his disparagement, they must admit that he has formed a very remarkable band, a band that deserves very careful study. They may not care particularly for bands which are entirely composed of wind and brass percussion instruments. Other people, however, do care for them, and it is merely a matter of personal taste. But regarded purely as an instrument the band can have few rivals, even among the most famous orchestras of the day. It would, indeed, be difficult to name another band which can play with such dash, such crispness and such perfect ensemble. The instrumentalists have been perfectly chosen and they are all practically virtuosi; they have been perfectly trained, and form an instrument which many other conductors might well covet. If this is not art, one is inclined to ask what is?

Though it is possible, no doubt, to become a trifle weary of Sousa's marches after repeated hearings, it is in these that the band is at its best. The arrangements of such pieces as Liszt's "Les Préludes," though admirably made, are not particularly effective, for one must inevitably miss the strings. But in music written for this particular combination of instruments the playing is superb. The soloists at the concerts have all been of the highest order. The great merits of Miss Maud Powell, the violinist, are almost too well known to need further praise; while Arthur Pryor, the leader of the trombones, is a very Kubelek among trombone players. Mr. Sousa has also introduced to us a singer whose acquaintance we were very glad to make. Miss Caroline Montefiore is a really valuable acquisition. Fine dramatic sopranos are all too rare today, especially sopranos of such a calibre as Miss Montefiore. Her singing of an aria from Hiller's "Saul" on Monday evening was a thing to be remembered, so completely artistic was it. It is to be hoped that she shall have opportunities of judging her powers more fully before long, for she is an exceptionally gifted singer. Her voice is of noble quality, perfectly produced and singularly sympathetic; her intonation is impeccable, and she has emphatically the "grand" manner of the true dramatic soprano. On Wednesday afternoon her performance of an excerpt from "Cavalleria Rusticana" had the ring of genuine passion. Temperament ought always, but unfortunately rarely does, form part of an artist's equipment; Miss Montefiore has more than an ordinary share of that precious possession. But she scored perhaps her greatest triumph on Friday evening in a well known aria from "Pagliacci." The slight nervousness noticeable at her debut on Monday had completely disappeared, and in full possession of her powers, Miss Montefiore evoked a really remarkable outburst of enthusiasm from an audience which filled the Queen's Hall from floor to ceiling. In spite of five recalls the gifted artist declined the "encore," but it is inevitable that she will be heard again in London soon and frequently.

It is rather pathetic to see such high aims, as those displayed by the directors of the Broadwood concerts, meet with so complete a lack of success. For years writers in the press have been fighting the battle of English music, and it has been very uphill work, for givers of concerts have never shown much disposition to give ear to their pleadings. But a change has come over the scene. The Broadwood concerts have opened their arms to the native born, and the British composer is now being given a chance of showing of what stuff he is made. Whether it be that the British composer is made of worse stuff than we ever dreamt in our most despondent moments, or whether it be that the directors have been rather unfortunate in their selections, I do not know, though I sincerely trust that the former is the true explanation. Certain it is that the concert of last Thursday evening, at which three works, by native writers, were included in the program, was not a very elevating entertainment. The

principal novelty was an Andante and Allegro, for piano trio, by Dr. Alan Gray, the organist of Trinity College, Cambridge, a work which is, if possible, a shade more tedious than the Trio in B flat, by Sir Hubert Parry, which headed the program. Truth to tell, the two trios do not possess a single real idea between them, while commonplace is hardly the word for the material on which they are founded. It seems to me to be a pity to give prominence at such concerts as these to composers like Sir Hubert Parry and Dr. Gray. They are men who have had their chance and have failed to take it. Their music has been played over and over again, but it has never caught the public taste, and it is never likely to find much favor, for it has not the hall mark of individuality or of inspiration. It is now the turn of other and younger men who are waiting for their chance. It is quite possible, of course, that we may be disappointed in the work of these younger men when it is brought into the fierce light of day. Still, there is always the chance that we shall hear something fresh, something original, something, in fact, that we know that we shall never get from either Sir Hubert Parry or Dr. Gray. They may be excellent teachers, they may know the classics through and through, but they are not, and never will be, great composers.

ZARATHUSTRA.

The Severn Musicales.

AT their first musicale in the new year Mr. and Mrs. Edmund Severn were assisted by Mrs. Rollie Borden Low, Mrs. Beatrice Fine and a number of talented pupils from the Severn studio. The program was unusually brilliant. Mr. and Mrs. Severn performed in fine style one movement from Mr. Severn's fascinating Italian Suite for violin and piano. Mrs. Grace Russell Smith sang sympathetically "O Dry Those Tears," by Therese del Riego, for which her little daughter Dorothy, a pupil of Mr. Severn, played the violin obligato. Little Dorothy Russell, accompanied at the piano by Marjorie Shea, a ten year old pupil of Mrs. Severn, played as a violin solo a Reverie by Hans Sitt.

Mrs. Low sang with splendid dramatic expression the great aria, "Pleurez! Pleurez, Mes Yeux," from Massenet's "Le Cid." Miss Gertrude Traud, another pupil of Mr. Severn, played as a violin solo, the Adagio Pathétique by Godard. Mrs. Fine revealed a sweet, flexible voice in a delightful vocal arrangement of the Coppélia Waltz, by Delibes. Mrs. Jessie Vernon Graham, a pupil of Mrs. Severn, sang charmingly Musetta's waltz song from Puccini's "La Bohème" and a song by Mr. Severn, "The Soul of the Spell," words by Charles Goodrich Whiting, literary editor of the Springfield Republican. Mr. Severn played a violin obligato for his song, and Mrs. Severn the piano accompaniment. The accompaniments for the other singers were also played by Mrs. Severn, and played, as ever, with musical understanding and the sympathy all singers crave.

The Severns receive the second and fourth Tuesday afternoons at their residence studio, 131 West Fifty-sixth street. The afternoon of January 27 the Mlle. Yersin, authors of the Phono Rhythmic French method, will give a lecture at the studio, and the musical program will include French songs and arias.

"The First Christmas."

A PERFORMANCE of Whitney Coombs' new cantata, "The First Christmas," will be given under the direction of the composer at the Church of the Holy Communion, Sixth avenue and Twentieth street, Thursday evening, January 29. The choir will be augmented to sixty voices and the soloists will be Mrs. Jessica de Wolf, soprano; Miss Margaret Keyes, contralto; Dr. Franklin D. Lawson, tenor; Perry Averill, baritone, and Will C. Macfarlane at the organ. Cards of admission may be obtained at Schirmer's and Ditson's.

DRESDEN MUSIC NOTES.

DRESDEN, FRANKLINSTRASSE 20.

January 3, 1903.



ANNIE BLOOMFIELD ZEISLER'S success as a soloist at the third Royal Symphony concert was so pronounced as to be little short of phenomenal. Since Paderewski played here such outbursts of applause have not been heard in the opera house recitals. Mrs. Zeisler is the most spirited and stirring woman pianist heard here so far. Speaking the language that appeals to the emotions as well as to the intelligence of her hearers, she captures one and all instantly.

That the Dresden critics fully recognized the American virtuoso's capacity goes without saying. Hartmann, for instance, characterized her as "eine interessante Pianistin voll Geist, Temperament und eine grosszügige Phantasie." Saint-Saëns' C minor Concerto, and the Scherzo from Liszt's D minor No. 1, were her selections, after which followed many encores, such as Chopin's D flat major Valse, Liszt's "Liebestraum" and Moszkowski's "Caprice Espagnole."



Another artistic event was the appearance of the Brussels String Quartet, an organization of such glorious qualifications that they startled the audience into enthusiasm. The union is exquisite, so much so that it rivals the Bohemian Quartet, which is the greatest compliment possible. A feature is the fullness of tone and the magnificent sound of the instruments. The Brussels players have a perfect ensemble, fine shading and strong musical temperament.

César Franck's D major Quartet, which opened the program, combines fine intellectual points with stirring emotional expression. It is equally as intense and convincing as Smetana's "Aus meinem Leben." It is a fervid, highly colored tone painting. The motifs are treated with all the consummate mastery of technical and spiritual device, individual to Franck.



At the Court Opera Francesco d'Andrade created a furore with his impersonation of Mozart's "Don Juan," his great role. That the singer's voice is disappointing, dry, colorless and almost disagreeable is a fact. His acting and dressing of the role, however, almost atone for this lack.



A young French composer, Pierre Maurice (pupil of Massenet, I understand), has just put the finishing touches on a new one act opera, "The White Flag," treating of scenes from the Boer war. The Dresden Neueste Nachrichten is full of praise of "the spirited composition, truly French in style, but replete with passion and temperament, the score recalling Richard Strauss' mode of writing."



Sullivan's "Mikado" achieved some hearings at the Court Opera during the week before Christmas. It proved to be a drawing card, despite the fact that the Dresden artists are not schooled in the methods required for an ideal reproduction of light opera. One even regrets that the operetta is gaining ground within the walls of the noble opera house.



Bungert's "Odysseus Tod" will be brought out toward the end of this month.



Bach's "Christmas Oratorio," under the leadership of Waldemar v. Baussnern, was produced by the Chor-Verein

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some weeks ago. It lasted nearly three hours. Soloists: Marie Berg (of Berlin), Luise Geller-Wolter, Ludwig Hess and Otto Besser.

A Mozart Society concert on December 5 filled the hall to overflowing. Aside from orchestral selections the program comprised soli by Heinrich Reimann, of Berlin, and Julia Culp, of Holland. Herr von Haken conducted.

At a Tonkünstlerverein meeting Bach's triple Concerto for three pianos was interpreted by Herrmann Scholtz, Percy Sherwood and Walter Bachmann.

Jean Louis Nicodé, I hear, is busy on a new grand symphonic work.

Emil Kronke's last novelty recital introduced Martha Sandal, a Scandinavian singer. We also heard a new composition by Humperdinck ("Dornröschen Overture"), and a new violin concerto by Sinigaglia, interpreted by Arrigo Serrato in an ideal fashion.

Maeterlinck's "Monna Wana" continues to draw full houses.

To Ferruccio Busoni's piano recital we are looking forward with immense pleasure.

Sarasate will play here on January 8, and Kubelik on the 21st.

Maria Spies, the talented singer, has sung in several places outside of Dresden. She is much praised where she was heard.

A. INGMAN.

Another "Oldde Concert."

ON Tuesday afternoon of last week, at the Manhattan Theatre, Arnold Dolmetsch gave another concert of old music on old instruments. As a matter of record the program is appended:

Three songs of Shakespeare, accompanied by the viola da gamba and harpsichord:
O Mistress Mine.....Anon, c. 1560
Full Fathom Five.....
Where the Bee Sucks.....Robert Johnson, c. 1600
Four dance tunes for treble and bass viola, accompanied by the harpsichord.....William Lawes, c. 1640
Song, accompanied by the lute, The Lark.....Henry Lawes, c. 1660
Divisions on a ground for the viola da gamba, accompanied by the harpsichord.....Christopher Simpson, 1656
Sonata for the violin, accompanied by the harpsichord.....Henry Purcell, c. 1680
Toccata for the harpsichord.....Henry Purcell, c. 1680
Prelude from Les Concerto Royaux, for viola d'amore, viola da gamba and the harpsichord.....François Couperin, c. 1700
Song, accompanied by the lute, Que vous me coutez cher mon cœur.....Anon, c. 1675
Sonata for two viole da gamba, accompanied by the harpsichord.....Benedetto Marcello, c. 1715
The Harmonious Blacksmith, with divisions for the harpsichord.....G. F. Handel, 1726
Song from Der streit zwischen Phœbus und Pan, accompanied by the viola da gamba and harpsichord.....
Patron, das macht der Wind.....J. S. Bach, c. 1730
Prelude in C major for the clavicord.....J. S. Bach, 1727
Fantaisie in C minor for the harpsichord.....J. S. Bach, c. 1730

Mendelssohn Trio Club.

THE next concert by the Mendelssohn Trio Club will be given at the Hotel Majestic Monday afternoon, January 26. The club will play the Haydn Trio No. 3 and the Tchaikowsky Trio, op. 50. Mr. Sörlin, the cellist, and Mr. Spross, the pianist, will perform the Fantaisie Stücke, for piano and 'cello, by Verhey. Miss Lilian Carlsmith, contralto, will sing two groups of songs.

ANNA LANKOW'S "SCIENCE OF THE ART OF SINGING."

WE meet more and more often with earnest endeavors to discover the secret of the vocal methods in use during the first decade of the past century in Italy. Although they succeed in bringing to light some of these buried treasures, yet we are far from being able to construct the whole building of this artistic method. On the contrary the new discoveries, mixed with the remains and prejudices of the previous ignorance on this subject, form a chaos in which it is impossible to find one's way. What is dogma for one is condemned by the other. But a work once begun must sooner or later accomplish the desired end, and so we greet each new attempt in this field with joy. It brings new experiences and perhaps discoveries, and gives occasion for discussion, which often clears up many doubts.

Anna Lankow brings us a very important step forward by her work, published by Breitkopf & Härtel, "Science of the Art of Singing." Frau Lankow founds her system upon the principles of the old Bolognese vocal method (now entirely lost, as the author says), which claims that the cavities of the head, pharynx and breast are the human sounding boards, in which the vibrations of the vocal bands are formed into tones, with all their varying colors. Madame Lankow defines vocal art as the art of using these sounding boards, mastery of which enables the singer to develop his individual artistic talents in the broadest sense of the word.

Madame Lankow uses the resonance of the different cavities as so many sound colors, which, cleverly managed and combined, give to the voice the necessary colors for the expression of different emotions. In Madame Lankow's opinion the secret of the development of the male voice lies in the formation of the "voix mixte," as through the development of this not only the high range of the tenor voice is attained but also the deep tones of the baritone and bass acquire more breadth and repose. This "voix mixte" originates in the mixing of the head pharynx and breast resonance with a clever management of the vocal bands, of the position of the mouth and tongue and the larynx.

The "voix mixte" once formed can be broadened in the highest part of the voice, and from thence developed downward throughout the entire range. In working out this idea Madame Lankow allows, in the examples given, the low tones, f e d c, to be taken in the head voice; that is, presumably, not with pure head register but with a mixed head voice, with the head resonance predominating, which lends to the dull deep tones the bright metallic ring of the head resonance. This idea is emphasized in the table on page 36 of the work, where the range of the mixed voice extends from the lowest to the highest tones, and is distinguished from the three registers. This is a very important fact, and one which is of great merit to the authoress—because here it is not a question of the equalization of the registers but instead something new—an even mixed voice. This voice when head resonance predominates resembles the head voice, and when the chest resonance predominates it resembles the low voice, and very easily bridges over the breaks.

On the question of registers, Mme. Lankow, though a careful observer and independent thinker, seems to be somewhat contradictory since she teaches theoretically that there are three—yes, even four—registers, and defends them, yet practically obtains one even quality throughout, as if, as she says, the words "register" and "break" do not exist, which should be the highest aim and ideal of every true vocal art.

All that we deduce from the treatise of Mme. Lankow concerning male voices must naturally pertain to the female voice as well, for the latter has the same organic structure and characteristics as the former and should be treated in the same manner.

Mme. Lankow seems to share the opinion of Prof. Ifert, that the male and female head registers are identical, that both must be developed first, and transformed in each to the mixed voice to be utilized for "psychic sound modulations." As the author says in her preface, the aim should be to develop in the female voice the one united scale, one register, the same mixed voice, as in the male voice.

The fourth, or flageolet, register, we consider similar to the falsetto of the male voice—as a transitory condition from the natural tones of this high range to the general uniform mixed voice. As the authoress very cleverly expresses it, from the development of the fourth c¹—f¹ by always lowering the position of the larynx, place is made for the development of a further fourth g²—c², so through similar cultivation of the last, a further fourth c³—f³, is made possible.

The character of these new tones is, at the beginning, like a flute similar to the violin flageolet, without any specific metallic sound, merely whistling which shows an imperfect closing of the vocal bands, and a divided and partial vibration of the same. These tones cannot naturally be united to the already formed head tones, but by the continued cultivation of these tones in an analogical manner they grow to the size of the head tones preceding them, and unite without any break whatsoever; furthermore, they possess far more beauty and carrying power than the forced up head tones. This opinion is proven to be correct by the case of Alma Webster-Powell, the celebrated coloratura soprano pupil of Mme. Lankow, in which this unison has come of itself.

The work of Mme. Lankow contains so much of deep earnestness and brings together so much valuable material that it must be regarded as one of the best works on this subject, especially so on account of its practical part, which is composed of the best of Manuel Garcia's exercises and excellent original studies by the author. Mme. Lankow makes an important step in advance of the work of her predecessors in that she educates the voice in smoothness and "flexibility in rest"; she does not demand from the pupils long sustained and spun out tones, but waits for the treatment of this phase of the work until a sure tonal attack has been acquired.

The practice of exercises from the upper to the lower regions of the voice, a special attention to minor passages, the sparing and gentle treatment of the voices, the smooth formation of tones through pianissimo parlando singing, by sure support in the head, the speech exercises which result in the free and flexible tongue and under jaw muscles, the varying of the connected and lightly thrown off tones, opposed to the hard work of the last exercises which are to be sung with full voice to strengthen the vocal bands—all of these points strongly and forcibly set forth stamp the work of Mme. Lankow as the most important acquisition in this branch of modern literature.—A. Campi, in Neue Musikalische Presse.

Walker's Success in "The Messiah."

JULIAN WALKER, the basso, scored a brilliant success at the performance of Handel's "Messiah" in Baltimore. The local criticisms referred as follows to his singing:

Julian Walker, the bass, is an artist and sings with much feeling and expression and understanding. His voice is remarkably flexible and he used it with telling effect in the two arias, "For He Is Like a Refiner's Fire" and "Why Do the Nations?"—Baltimore News.

The soloists were among the finest ever brought here under the auspices of the society. Julian Walker, the basso, has a voice of splendid power, deeply resonant and preserving rich tonal qualities. Mr. Walker was best in the grand aria, "Why Do the Nations?" in which his well trained voice was amply displayed.—Baltimore American.

Mr. Walker's voice undoubtedly has the flexibility to rage with or for the heathen, and his solos were remarkably well done.—Baltimore News.

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MUSIC IN MINNEAPOLIS.

MINNEAPOLIS, Minn., January 15, 1903.

PLYMOUTH CHURCH is fortunate in having secured an excellent quartet for the coming year: Miss Esther Osborn, soprano; Mrs. Eugene Best, contralto; Frank Fossell, tenor, and W. Scott Woodworth, baritone. Hamlin H. Hunt is organist and director.

Members of the certificate class of the Johnson School of Music, Oratory and Dramatic Art will give a recital Thursday evening, January 15, in the school auditorium. Miss Rose Wagner, pupil of Mrs. Scott, and Misses Anna Youngquist and Anna Heritage, pupils of Mrs. Holt, will assist. The following pupils will take part: Tillie Hanson, Bessie Stubbs, Anna Anderson, Selma Fuhrberg, Pearl Orton, Nannie Nelson, Ella Long, Lillian Schultz and Irene Brown.

Jacob Lauritz Hjort has organized a chorus of the young women of Our Saviour Lutheran Church for the study of a short cantata, to be given at the dedication concert when the new organ will be installed in the church.

David Bispham, the famous singer who so aroused the enthusiasm of the Minneapolis public at his appearance in the city a few years ago, will again be heard in the city April 13, under the auspices of the Teachers' Club.

The members of the Ladies' Thursday Musicales had a real treat Thursday morning when Miss Edith Abell gave a lecture on "Three Centuries of Operatic Composers," with illustrations given by some of the best singers of the club, instead of the regular program. Both lecture and illustrations were of unusual interest, and the affair was most instructive and entertaining. Miss Abell touched upon all the composers who had left an impression musically upon their age. Miss Abell gave sketches of Gluck, the great genius Mozart; Beethoven, with his grand and solitary example in opera, "Fidelio"; Spohr, von Weber, Haydn, Wagner and Verdi, touching briefly on the new Italian school, which includes Mascagni, Leoncavallo and Puccini and the Russian composers. Miss Abell was present when Verdi conducted his Manzoni Requiem in London, with a chorus of 1,000 voices and an orchestra of 200 members. The musical illustrations were given by the Misses Ednah F. Hall, Clara Williams, Esther Osborn and Mrs. Parthenia de Witt in a delightful manner. Miss Williams sang the Mozart aria exquisitely. Miss Osborn was at her best in the aria from von Weber's "Der Freischütz," requiring both dramatic power and tender feeling. Miss Ednah Hall sang two arias from Monteverde and Puccini in an artistic manner.

Mrs. John Harris Chick will leave Thursday for Los Angeles, Cal. Mrs. Chick has been prominently identified with the best musical interests of the city, and has been organist in the Church of the Redeemer for many years, where she has arranged many musical programs of high standard. Mrs. Chick has been one of the leading teachers of the city, and is also a favorite with all the singers as

an accompanist. Mr. Chick was a member of the Philharmonic Club, and is a member of the Apollo Club. Musicians all regret their leaving to make their future home in California. Mrs. M. E. Brown and the quartet of the Church of the Redeemer will give a reception Tuesday evening in the church parlors in honor of Mrs. John Harris Chick. The Ladies' Thursday Musicales and the Philharmonic Quartet will attend in a body, the Rev. and Mrs. Marion D. Shutter will assist in receiving. Mr. and Mrs. Emil Ober-Hoffer gave a dinner Thursday evening at the Hampshire Arms for Mrs. Chick.

At the Wesley Church, Sunday morning, Mrs. Maud Ulmer Jones sang "Still With Thee," by Horatio Parker, and at the evening service "O Dry Those Tears." The string quartet is composed of the following musicians: Carl Reidelsberger, Olaf Halls, Joe Frank and Carlo Fischer, with Miss Gertrude Sans Souci as organist and director.

Wednesday afternoon the Woman's Foreign Missionary Society of the Westminster Church met in the church parlors. Mrs. Floyd Muckey gave an interesting sketch of the hymn writer Isaac Watts. Mrs. Parthenia de Witt sang Handel's aria, "He Was Despised"; Miss Edna Patterson, "Ave Maria," by Bach-Gounod, and Alex Liddell played the violin obligato.

The solo quartet and full chorus of the Fowler Church gave a musical program Sunday evening. Miss Grace Benham is pianist, and J. Austin Williams tenor, soloist and director.

De Vere-Sapio Sings in Glasgow.

MADAME DE VERE-SAPIO continues to delight music lovers abroad. She has sung at many concerts, and recently appeared at a performance of Mendelssohn's "Elijah" in Glasgow. The critics of that city unanimously praised her fine singing, as the appended extracts will show:

Madame de Vere-Sapio, who is remembered as a brilliant operatic singer, made her debut here in oratorio, and achieved decided success. Although she allowed her dramatic impulse to hurry the tempo in certain passages of "Hear Ye, Israel," she sang that splendid solo most effectively, and her beautiful soprano tones and artistic style shone admirably in many other solos, as well as in the superb "Sanctus."—The Glasgow Evening News, December 10, 1902.

The soloists of last night's concert were all of a high order. Madame de Vere-Sapio, who, singing in opera, had already visited Glasgow, made a very good impression as an oratorio singer; she was heard with fine effect in "Hear Ye, Israel."—The Glasgow Herald.

Madame de Vere-Sapio, who sang with considerable dramatic force, was particularly successful in "Hear Ye, Israel."—The Glasgow Evening Citizen.

Madame de Vere-Sapio, who was entrusted with the soprano music, was heard at her best in "Hear Ye, Israel."—The Scotsman, Edinburgh.

Her voice is powerful and of great range. The music allotted to the widow was sung with considerable dramatic power, and "I Am He That Comforteth" gave the soloist an opportunity to display her accomplishments to the best advantage.—The Glasgow Daily Record and Mail.

Madame de Vere-Sapio created a capital impression by her sympathetic singing; in the great air, "Hear Ye, Israel," her powerful, flexible tones rang out with fine effect.—The Glasgow Times.

MUSIC IN DENVER.

DENVER, Col., January 10, 1903.

THE Tuesday Musical Club will give its second evening concert, Thursday, January 22, at the First Baptist Church. On this occasion Mr. MacDowell, the celebrated composer and pianist, will appear.

The second afternoon concert will occur Tuesday, February 10, at the Woman's Club Building. The ladies' chorus will give Reinecke's "Enchanted Swans," also additional numbers will be given by members of the club.

Harry Baker, formerly director of Apollo Club, and basso at the First Baptist Church, has gone to New York to study.

Gabrilowitsch will be at Musical Society Hall January 16.

F. H. Ormsby, tenor, has taken charge of the Apollo Club. He is a good conductor, and this organization hopes to accomplish much under his direction.

At the next organ recital to be given by Frederick Richter Wright, January 18, Mme. Mayo Rhodes will be the assisting soloist.

Madame Mayo-Rhodes, for several seasons with the Whitney Mockridge Concert Company, and the last two seasons soprano soloist of the famous Leavenworth (Kan.) Cathedral choir, has recently arrived, and will open a studio. She will be soprano soloist at the Sacred Heart Church.

When Cherries Are Ripe.

A LONDON musical paper prints a startling Gounod anecdote. Let us hope that it is new. The story runs: "A countess paid M. Gounod a visit at his villa in St. Cloud, and arriving about lunch time she passed through the dining room, where the servants were clearing the table, and saw some cherry stones lying on a plate. The maestro had just been partaking of his solitary meal, his family having gone to the seaside. Picking up one of the stones, she thrust it into her glove. Some time after M. Gounod returned the lady's visit, when she displayed to him a brooch she was wearing; it was the cherry stone set with diamonds. The countess explained how she had secured the cherry stone, when Gounod remarked: 'I never eat cherries; it is my footman, John, who eats all those he brings on the table.' The lady certainly had reason honestly to congratulate herself that she had not swallowed the stones!"

Strauss Music in Australia.

AN Adelaide, Australia, paper says that recently a concert was given there at which Miss Muriel Matters recited "Enoch Arden," and Mr. Bryceon Treharne played Richard Strauss' incidental music on the piano. Australia is certainly a progressive place.

Kocian at the Goulds.

KOCIAN, the celebrated violinist, will be the musical guest of honor at a fête to be given on January 22 by Mr. and Mrs. George J. Gould at their Fifth avenue mansion.

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THE TSCHAIKOWSKY CONTROVERSY.

Editor The Musical Courier:

ABOUT a month ago I wrote "A Word for Tschai-kowsky" in answer to the statement of Algernon Ashton that "Tschai-kowsky was not a great composer, less a genius, and lacked a distinctive style of his own."

I am sure Tschai-kowsky does not need my defense, but as another ultra-conservative critic, Mr. St. George, of London, wrote a criticism on my article, I cannot help but defend myself and answer him.

First of all I am indebted to Mr. St. George for his biography of Algernon Ashton, which did me a lot of good; furthermore, I got many compositions of Algernon Ashton's and studied them, and I can say that I improved much in understanding matters of composition since I left my studies with Rubinstein and Rimsky-Korsakoff, and now I am convinced that according to Mr. St. George's statement and that of the English Music Directory, that Mr. Ashton must be a great musician, and, according to Mr. St. George's words, "a terror to the slipshod pressman."

Since reading the last statement I am almost overcome with fear and trembling, in fact so much trembling that I have a tremendous "tremolo" in the left hand and a wonderful "staccato" in the right, so that I can beat Paderewski and Rosenthal in that domain. But I will continue.

Mr. St. George goes on to say: "When a critic in a reputable musical journal takes it upon himself to belittle sundry of the world's greatest geniuses for the sake of glorifying a brilliant and fascinating musical juggler (he means Tschai-kowsky) Mr. Ashton jumps on the said critic with both feet, and in so doing earns the gratitude of all serious minded musicians."

Isn't that glorious? Don't you feel thankful, you serious minded musicians, to Mr. Ashton for jumping with his two feet (I suppose he has only two feet, otherwise Mr. St. George wouldn't mention this fact) upon the critic's head or body (Mr. St. George forgot to mention which part; it is a pity, anyway, for the poor critic) who dares to say that "Tschai-kowsky was a genius and a composer of distinct individuality," and don't you feel sincerely thankful to Mr. St. George for his discovery "that Tschai-kowsky was a brilliant, a fascinating musical juggler"? Isn't that a wonderful discovery? Mr. St. George's name ought to be written not only in the "Temple of Fame," but even in the English Musical Directory, as a "wonderful discoverer." And, oh! Mr. Nikisch, Mr. Richter, Mr. Weingartner, Mr. Wood, Mr. Thomas, Mr. Gericke, Mr. Paur and other great conductors, you ought to be ashamed for putting the works of a "fascinating musical juggler" (Tschai-kowsky) on your programs, while there are wonderful compositions by Mr. Ashton, and you do not play them! Shame! Shame! And, oh, you musical critics of all lands, shame yourselves for pronouncing Tschai-kowsky a genius and composer of originality, while the two new prophets, Mr. Ashton and Mr. St. George, say that there is no originality in his works at all, except that he makes the andante the finale of the "Symphony Pathétique" instead of making it the second part.

Mr. St. George says further: "The works of all real geniuses always exhibit a certain inevitableness; one feels

that they are the voluntary outsprings of a great mind. But in Tschai-kowsky the most striking feature is a certain deliberate calculation. One feels him saying after the preparation of something more than usually bizarre: 'There, now, what do you think of that?' Poor Tschai-kowsky, indeed! Did you imagine when you wrote "Romeo and Juliet," "The Storm," "Francesca da Rimini," the "Manfred" symphony, other symphonies, and especially the "Pathetic" symphony, that a new Columbus, Mr. St. George, would discover that your compositions were not the outsprings of your heart, but that you were a mere calculator?"

The next statement by Mr. St. George is: "The very violence of the fad in the Old World will wear itself out very soon * * * and it will be found that Tschai-kowsky, while deservedly occupying a niche in the 'Temple of Fame,' will certainly not be on the same plane as the real geniuses of music."

Poor Tschai-kowsky again! I can see you "deservedly occupying a niche" in the anteroom of the "Temple of Fame" and begging in vain of Mr. Ashton or Mr. St. George to let you in among the great ones, * * * while your humble servant Platon Brounoff sits in the kitchen of the same institution waiting for a word of counterpoint from Mr. Ashton or another point of "musical criticism" from Mr. St. George.

Silence! Mr. St. George speaks again: "I am afraid I am writing to very little purpose, for Mr. Brounoff puts himself out of court by two admissions in his letter. Firstly, by saying that he knows nothing about the gentleman whose judgment he attacks, and secondly by owning that he is himself a Russian and a pupil of Rubinstein and Rimsky-Korsakoff. He thereby 'lets the cat out of the bag' and confesses that his patriotic sentiments outweigh his powers of discrimination."

First of all, where is the logic in that statement? Is it necessary for me to know where Mr. Ashton buys his neckties, or what color of waistcoat he prefers, to be able judge that he wrote the greatest nonsense by writing the "letter on Tschai-kowsky"? Must I know his biography? And turning the same cat back, I will ask: Did Mr. Ashton and Mr. St. George study Tschai-kowsky's works? Did they know enough about that world renowned composer to be able to judge competently? Does it not look to you, dear reader, that the above mentioned gentlemen belong to that ultra-conservative class of musicians who believe that nothing great and original could have been written after Mozart, Beethoven, Chopin and Mendelssohn, except, perhaps, what the above gentlemen have themselves written? By the second part of his last statement, that I am a Russian and therefore cannot be a judge without prejudice, Mr. St. George shows that he did not understand what I said. I only said that being a Russian and pupil of Rimsky-Korsakoff and Rubinstein, it is a little ticklish for me to defend Tschai-kowsky. If I were the only one to say that Tschai-kowsky was an original composer and a genius, then there could be a question of my competency on that subject, but Mr. St. George says himself that there is a craze for Tschai-kowsky in England, and therefore he admits that there are other "pebbles on the beach" besides myself. Let me tell Mr. St. George that what he calls a "craze" in America is not a craze at all, but development of the musical taste of the general public and a requirement for better music, and also a warning to the second hand composers and imitators (sic) that there will come a day when they will have to shut up

their sources of inspiration and sell out the business altogether. For the "finale" I put an "andante," as Tschai-kowsky did in the "Pathetic Symphony." I mean a Russian fable: "On a beautiful summer evening, when the moon and all the accessories were out in full glory, a donkey happened to pass by a garden where a nightingale, seated on a tree, was rendering a 'nocturno' intermingled with trills, grace notes, mordentes and other Italian fancies, to the great delight of the neighbors. The donkey stopped to listen, and when the nightingale finished on the high D flat he said: 'You sing pretty well, Miss Nightingale, but I would advise you to take some singing lessons from the rooster in our yard, for he is great!'"

With apologies to the editors of THE MUSICAL COURIER, I remain, yours truly,
PLATON BROUNOFF.

Neglect of the British Composer.

I AM a British composer, priding myself on my nous, Trained in the methods of Wagner, steeped in the science of Strauss;

Ev'ry device of the moderns I have at perfect command, I can be strenuous, subtle, vicious, volcanic and bland—Bold as a portrait by Sargent, weird as a novel by James—Mine is the finest equipment linked to the highest of aims. Physics, psychology, Tolstoi, Nietzsche, Lombroso, Verlaine,

All have gone into my music, all are stored up in my brain. Ev'rything have I digested—ev'rything under the sun, Till I am blest in possessing ev'ry advantage—save one. I am a British composer, elbowed aside in the race—Even a hearing denied me, doomed to enduring disgrace.

Would it, I frequently wonder, give me the ghost of a chance

If I renounced my relations, borrowed a surname from France?

Shall I become a Bohemian, shall I inscribe on my score, "This is no English production, this is the work of a Boer"?

Or is a Muscovite suffix, imsky, or offsky, or vitch, Solely and wholly essential Englishmen's ears to bewitch? Must I insure my left elbow, must I develop a look Less like a thoroughbred Eriton than a diseased pastry cook?

Tell me, O Concert Directors, tell me that I may begin Changing my name and my nation, sloughing my insular skin.

We are no megalomaniacs, planners of boycotting schemes, Bent upon turning the tables, flying to hostile extremes. Gladly we bow to the masters, yield to their conquering sway,

Only, as moderns with moderns, claim for the native fair play—

Claim for his highest endeavor, claim for his work at its best

Just an occasional hearing—surely a modest request: Welcoming foreigners freely, yet, when their "place in the sun"

Comes to be reckoned in England, grudging them thirty to one.

—From Punch.

[With very slight transpositions this poem might be made to do needed service for the cause of American composers.]



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THE WASHINGTON ORCHESTRA QUESTION.

THE circular which we print below is an explanation of the condition of some features of the Washington Symphony Orchestra, under the direction of Reginald de Koven. The Washington Times of January 5 also published an editorial article on the same subject: This, too, will be found appended later. Here is the circular:

"The management of the Symphony Orchestra of Washington has the honor to announce its third concert, which will be given at the New National Theatre on Tuesday afternoon, January 6, at 4:15 o'clock. The eminent Russian pianist Gabilowitch has been engaged as soloist and will play the famous Rubinstein D minor Piano Concerto, with which he has created a furore wherever he has appeared. The press all over the country unites in according Mr. Gabilowitch a position among the greatest and foremost artists of the day, his reading being broad, intelligent and sympathetic.

"The Symphony Orchestra of Washington gave its first concert April 28, 1902, at which time the world renowned pianist Paderewski assisted. The critics were most liberal in their bestowal of praise on Mr. de Koven and his splendid organization, and from all sides were heard the most encouraging and flattering comments for its continued success. A month ago the second concert of the orchestra was given at the New National Theatre, Ovide Musin, the noted Belgian violinist, being soloist. The concert was a most pronounced success. It must be considered that the Symphony Orchestra of Washington differs in many respects from similar organizations existing in such cities as Philadelphia, Chicago, Boston and New York, where musicians are engaged for a whole season and whose services are at the beck and call of the conductor. This is possible only with a limited number of men in the Washington organization, and it is, therefore, remarkable to note what has been accomplished with the necessarily limited number of rehearsals for each concert. Mr. de Koven is an indefatigable worker, and results such as he has produced would not have been possible did he not have the confidence and sympathy of every member of his organization. The gentlemen work with a will and are contributing everything in their power to make the Symphony Orchestra of Washington a permanent one. There will be three more concerts this season, viz., on February 10, March 10 and April 21, at which time the following eminent soloists will appear: Mme. Fritzie Scheff, soprano; Grau Opera Company; Mme. Bloomfield Zeisler, the distinguished pianist, and Ben Davies, the noted English tenor.

"In years gone by repeated efforts were made to establish a Washington Symphony Orchestra, but in each instance the plan failed owing to the lack of proper support. That we have an orchestra at the present time is entirely due to the generosity and public spirit of a few guarantors, who are contributing liberally in order to insure against the possibility of financial losses. It cannot be reasonably expected that these ladies and gentlemen will continue year after year to bear the burden of expense, which should be shared alike by all students and lovers of music.

"Show your appreciation of the determined efforts which are being made on all sides to give Washington an organization, of which it may be prouder as the years roll on, by subscribing liberally for seats. Now is the time to support us! Every seat in the house is reserved and the prices range from 75 cents to \$2. If you have any pride in the musical future of Washington do not delay with your subscription, for this is the hour when it must be

demonstrated satisfactorily to the management of the orchestra whether it is to continue another season or not."

The editorial referred to before is as follows:

"Though having nearly 300,000 inhabitants, Washington has not had up to within a few weeks a permanent organization capable of performing orchestral music of the higher and highest order. In this respect the national capital of a country boasting of a population of 80,000,000—a population yielding to that of no other country in culture, intelligence and refinement—stands absolutely unique.

"We confess with a feeling akin to shame that, barring the comparatively feeble but at the same time altogether praiseworthy efforts of two amateur societies, we have had nothing else to boast of in the way of serious musical endeavor that could justly be called by that name.

"The advent of Reginald de Koven and the organization by him, in the face of annoyances and difficulties of every kind and description, of a permanent orchestra, has changed all this. Aided by a handful of public spirited women, subscribers to a limited guarantee fund, he has succeeded in calling into life an organization, composed almost entirely of local talent, which, judging from what it has already done and from what it may confidently be expected to do in the future, will go far toward redeeming the reputation of Washington for being, considering its size, the least musical city in the country.

"The Times is ever ready to do what it can toward stimulating civic pride and serving the best interests of the city. We look upon this particular movement as something more than a mere private enterprise designed to fill the pockets of selfish promoters. We believe it to be as much part and parcel of the life of the community and an influence for good or evil as the gallery, for instance, founded by Corcoran or the library built by Carnegie. As such it is entitled to the support of the public and those who take it upon themselves to speak for and at it.

"We note with regret, therefore, that our opulent and thrifty contemporaries have so far been unable, apparently, to see in the organization of a permanent orchestra in this city anything more than a possibility for extracting revenue at some future time from an enterprise that at present is too weak perhaps to support the shock of an invitation to tiddle to the counting room for settlement. If they have looked upon it in any other way, it has escaped our notice, and that of most people in Washington, into whose ears it has been dinned, as Kipling might say, for 'a year and a year and a year,' that they, and they alone, are the guardians of the community's interests and that with them the civic virtues will pass into oblivion."

It is a good thing for Washington that some of the leading public spirited citizens have taken this matter of a local orchestra in hand, and everything should be done to advance its interests. Permanent orchestras are the very features that are necessary in the large cities of America for the permanent education of the people in good music. They are the best cure for the ragtime proposition.

Alice Sovereign in Ohio.

THE contralto gave a vocal recital in Oxford College, Ohio, and sang in "The Messiah" in Oberlin, Ohio, the same week. She will give her coming recital on January 22, at Pierpont Assembly Hall, Brooklyn, assisted by Robert Gayler at the piano. Madame Schumann-Heink heard her sing in Maine some seasons ago, and

recently heard her again, when she said the most flattering things to Miss Sovereign of her voice and future.

ETHEL INMAN'S RECITAL.

THURSDAY afternoon at Mendelssohn Hall, Miss Ethel Inman gave a very interesting piano recital. She was assisted by Isidor Schnitzler, violinist, and Herbert Witherspoon, basso. The concert was under distinguished social patronage.

Miss Inman rose superior to her palpable nervousness and displayed neat technic, sympathetic tone and decided temperament in numbers by Schumann, Josef, Saar and Liszt. The prepossessing young pianist excels as a Schumann interpreter, for, in addition to a poetical reading of that composer's "Kreisleriana," Nos. 1 and 2, she also revealed sound musicianship in her performance of his D minor Sonata for piano and violin. Miss Inman was warmly applauded and encored.

The violinist played with some brilliance Wieniawski's "Airs Russes." Mr. Schnitzler's own compositions, "Barcarole" and "Valse Mazourka," are pretty and pleasing.

Mr. Witherspoon is a finished artist always, and his success seems unvarying. At this concert he sang with rare musical taste, with masterful voice management, and with splendid spirit. Songs by Franz, Sinding, Korby, Tirindelli and Elgar, formed the medium through which Mr. Witherspoon expounded his perfect art and won resounding commendation from the fashionable audience.

GREGORY HAST AT UTICA.

GREGORY HAST, the distinguished English tenor, began his second American tour at Utica last week. Here is what the Utica papers said of his recital there:

At the Auditorium last evening the third and last of the subscription concerts was given before an audience of fine proportions. The entertainer of the evening was Gregory Hast, an English tenor who has met with considerable success in concert and oratorio work both in this country and abroad. Mr. Hast was assisted by his wife as accompanist. In many ways the soloist displayed the signs of the true artist. His conception of the songs that he presented was unmistakably good and rarely does a singer phrase or enunciate more perfectly.—Utica Observer, January 9, 1903.

The third and last of the subscription concerts arranged for this season was given at the Auditorium last evening. It was an evening devoted to song. The artist was Gregory Hast, an English tenor, who has been quite successful in oratory and concert work in this country. Mr. Hast had no assistance in the program, except that of his wife, who played the piano accompaniments. A single singer must be exceptionally talented to occupy an entire evening without wearying his audience. Mr. Hast is unquestionably an artist. He employs methods that are effective. His enunciation is unusually clear. He has good execution. In the quieter passages of his selections he was most distinctly pleasing. Many of his numbers were of the chamber music class, and they were interpreted with rare delicacy and taste.—Utica Press, January 9, 1903.

Francis Walker Entertains.

THE well known baritone and teacher gave a musicale on Monday afternoon of this week for the American Association of Allied Arts. The large studio and reception room held an audience numerous and interested. The program was given by Mrs. Harry Irvine, pianist; Mrs. Walter Iringer, soprano; Miss Richie Bowles, mezzo soprano; Kent Bromley, a boy soprano, with a lovely voice, and Mr. Walker. The program concluded, many guests remained for tea and a social hour, and the entire affair was one of the usual successes of the studio and its very capable host.

Thursday evening of this week Mr. Walker and Douglas Maxwell Stanfield entertain a very large company in Mr. Walker's rooms with an informal dance. Mr. Walker promises later a recital of songs built upon historical events, giving in connection with it one of his characteristic talks that have made his name known all over the country as the most successful singer who has given programs in that rather unique manner.

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NEW ORLEANS NOTES.

NEW ORLEANS, January 10, 1903.

THIS week the French Opera has given the following repertory: "Aida," "Sigurd," "Orphée aux Enfers," by Offenbach, its first production; "Romeo and Juliet," "Cendrillon," which continues its popularity with the Orleanians, and "Les Huguenots." An interruption occurred on Tuesday night when the French Opera House was the scene of the ball given by the Twelfth Night Revelers, the first Mardi Gras ball of the season. The Revelers were attired as Pierrots, white satin costumes touched off with gold buttons, and each carrying a guitar of yellow and brown. The cake was cut by the captain, and, as the young ladies passed, the gold bean fell to Miss Alice Stauffer, who was crowned Queen of the Ball. A magnificent robe of white and gold was thrown over her, and she was given the crown and sceptre. As she ascended the throne she was accompanied by the young ladies receiving the silver beads—her maids of honor, the Misses Alice Munroe, Elsie O'Connor, Jessie Wisdom and Gertrude Warner.

As the curtain went up for the first tableau the orchestra played this familiar household song, and the carnival season had opened:

Au clair de la lune,
Mon ami, Pierrot,
Prête-moi ta plume,
Pour écrire un mot.
Ma chandelle est morte,
Je n'ai plus de feu
Ouvre-moi ta porte,
Pour l'amour de Dieu.

Miss Leah Banister recently returned from Leipsic, where she has been studying music, at the Leipsic Conservatory, for two years. She was under Homeyar, and with Reckendorf for piano. She talks very interestingly of life in Leipsic, of the changes in the conservatory and people in general.

The New Orleans Choral Symphony Club held its first meeting on Thursday night, more to organize than anything else. Seventy singers have already been secured.

Collected from the musical manuscripts of L. M. Gottschalk, who was a native of New Orleans, Clara Gottschalk Peterson, his sister, has recently published a musical booklet, entitled "Creole Songs from New Orleans in the Negro Dialect."

Some of these themes were used by Gottschalk, such as that of "En Avan' Grénadié," which he used in his first work, "Bananier"; a key to his "Bamboula," from "Quan' Patate La Cuite," and the melody of "Po' Pitie Mamzé Zizi," for his "Mancenillier," but we are indebted to Mrs. Peterson for preserving and getting in shape these unpublished treasures.

Two Creole songs, by a New Orleans man, W. T. Francis, are beautiful. In "Zozo Mokeur" (a Creole love song) the accompaniment, in three-quarter time, gives it a delightful rhythm, and finishes in a tempo gusto in two-quarter time, in the key of E minor. His "Tchomboli" ("Catch and Kiss Her") is equally pleasing, the words being by Major John Augustin, who was at one time a prominent newspaper man here. He probably wrote the words to the former, though using a nom de plume.

All Creole songs have a peculiar grouping of notes and unusual melodies, which make them characteristic and fascinating. They are the folksongs of these people, and as such should all be preserved.

To one of the cultured Creole young women of New Orleans, Miss Marguerite Points, we are indebted for

several compositions. Her latest march, still in manuscript, will be played at the Jesuit Church at an early date.

BERTHA HARWOOD.

MADAME ROGER-MICLOS.

MADAME ROGER-MICLOS, the eminent French pianist, who arrived in America last Saturday, will be heard here for the first time on Tuesday evening, February 3, at the Waldorf-Astoria in the following program:

Academic Overture.....Brahms
Orchestra.
Concerto in C minor, with orchestra.....Beethoven
Madame Roger-Miclos.
Le dernier sommeil de la vierge.....Massenet
Melody in F (arranged by d'Indy).....Rubinstein
Scherzo (Valse from Boabdil).....Moszkowski
Orchestra.
Concerto in G minor for piano, with orchestra.....Saint-Saëns
Madame Roger-Miclos.

The Beethoven C minor Concerto is seldom heard in this country.

Richard Kay in Watertown.

THE youthful violin virtuoso, Richard Kay, is to give a concert at Watertown, N. Y., January 15. He has been ill and unable to accept engagements for two weeks past, but is in good shape again. Some recent comments on his playing follow:

With regard to Master Kay's playing at the Carl recital, we quote the following about the playing of the young violinist, Master Kay: "It seems only fair to refer to the verdict of many musicians, all in strong praise of the youth's unusual gifts. There is something truly wholesome about his playing. His modesty and sincerity, too, win for him many friends, for who does not admire a boy who promises to be a manly man and a great artist at the same time? Master Kay's future is assured."—New York Press.

Richard C. Kay, a young violinist, made his first bow to a Brooklyn audience at the Academy last night. The audience which greeted him was a well disposed one, which evidenced its kindly feeling by generous applause. He drew some very sweet and fine tones from his instrument and displayed both feeling and taste.—Brooklyn Eagle, November 19.

Richard C. Kay, the boy violinist, made his Brooklyn appearance last evening at the Academy of Music, where he repeated the numbers given at Mendelssohn Hall recital some days ago. He played with the same big, clear tone which characterized his first performance. The audience was sympathetic and Kay had no reason to complain of the warmth of his welcome in Brooklyn.—The Standard-Union, November 9, Brooklyn, New York.

John Young Sings in "Messiah."

JOHAN YOUNG sang in "The Messiah" at Worcester, Mass., December 26, and at Baltimore December 29 and 30; also at the musical service of the Church of the Ascension, Sunday, December 28. Appended are some of the criticisms:

For an intelligent conception of the text the tenor, John Young, was perhaps the best of the four soloists of the evening. His graphic rendering of the words of the aria, "Thou Shalt Break Them," was a splendid bit of descriptive work.—News, Baltimore, Md.

The tenor part was ably sung by John Young.—Baltimore American.

John Young appeared in Worcester for the first time last night. His voice is well adapted to oratorio work. He is conscientious and shows the qualities of a finished artist. The solo, "Thy Rebuke Hath Broken His Heart," was given with extreme tenderness and pathos.—The Spy, Worcester, Mass.

This recitative showed at once that Mr. Young was in splendid voice, and when he had completed the aria, "Every Valley Shall Be Exalted," the audience was ready to extend to him hearty plaudits, to which he bowed his acknowledgments. He also did fine work in "Thou Shalt Break Them With a Rod of Iron."—Telegram, Worcester, Mass.

January 1 Mr. Young sang at the home of Mrs. J. D. Rockefeller, Sumner Salter being the accompanist. Sunday, January 4, he was the soloist at Piedmont Church, Worcester, Mass.

MR. BAXTER'S NEW YORK DEBUT.

DAVID BAXTER'S New York debut at Mendelssohn Hall, Thursday evening, January 15, was made before a representative audience, and the Scotch basso proved worthy of the welcome which greeted him. When it comes to singers, it becomes necessary to speak first of the voice. It is a pleasure to record that the British critics have not exaggerated the qualities that have distinguished Mr. Baxter in his own country. He has a noble voice, resonant, mellow, and, for a basso, unusually flexible. His vocal method is correct, and his singing is marked for the manly sincerity that wins and holds the attention of his hearers. As a linguist, too, Mr. Baxter's accomplishments are of no mean order. His German accent is perfect, his Italian is distinct, and when it comes to Scotch he is equally happy in expressing the Highland and Lowland dialects. The program included old Scotch songs, as well as German lieder and examples of old Italian melodies.

Mr. Baxter's singing of the Schubert songs and the pathetic "Ablösung," by Hollaender, revealed the deeper, emotional powers of the artist. The aria from Tchaikowsky's "Eugen Onegin" was another evidence of versatility. Even if Mr. Baxter were not the singer he has proved to be, his splendid voice would create popularity for him, but as he combines finished art with a fine voice, he should achieve wide success during his sojourn in the United States.

In Howard Brockway at the piano Mr. Baxter had the assistance that could not fail to inspire. Besides the uncommon and delightful accompaniments for the singer, Mr. Brockway played three of his own clever compositions. Both basso and pianist gave encores.

The program for the evening follows:

Si tra i ceppi.....Handel
Possenti Numi.....Mozart
Greisengesang.....Schubert
Litanei.....Schubert
Der Doppelgänger.....Schubert
Would Thy Faith Were Mine.....Brockway
Die Ablösung.....Hollaender
Piano soli—
Ballade, op. 10.....Brockway
Dance of the Sylphs, op. 19.....Brockway
Capriccio, op. 25, No. 3.....Brockway
Bass Aria from Eugen Onegin, Ein Jeder Kennt die Lieb' auf Erden.....Tchaikowsky
Songs—
Mackintosh's Lament.....(Old Scotch)
Jenny Nettles.....(Old Scotch)
Turn Ye to Me.....(Old Scotch)
Deil's Awa' Wi' the Exciseman.....(Old Scotch)
Fine Flowers in the Valley.....(Old Scotch Ballad)
Sound the Fife.....(Jacobite War Song)
Land o' the Leal.....(Old Scotch)
Cooper o' Fife.....(Old Lowland Ballad)

The Arens Vocal Method.

THE second edition of Mr. Arens' booklet, "My Vocal Method," is exhausted, but a new and enlarged third edition is in preparation. Meanwhile advance orders may be sent to the Arens Vocal Studio, 305 Fifth avenue.

The author of the admirable booklet received many congratulatory letters from all sorts of sources, such as students and their teachers, professional singers, celebrated throat specialists, &c. As a result his books show a formidable array of advance orders for his book, "Twenty Lectures on Voice Culture and Vocal Pedagogy," upon which he is now engaged, the publication of which has been delayed owing to the great demands made upon his time by an unusually large number of pupils. Advance orders for this book can also be placed by writing to the above address.

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THAT PARIS "RIOT."

Madame Bloomfield Zeisler Tells of Her Lamoureux Experience.

"**W**ANT to hear about my adventure in Paris, do you? Well, sit down, and I will tell you all about it," said Mrs. Fannie Bloomfield Zeisler, the pianist, who, accompanied by her husband, Sigmund Zeisler, returned to Chicago recently from a six months' professional tour in Europe.

"It was certainly the most novel and startling incident of my professional career, but interesting as well," she said. "It happened at the Nouveau Theatre. The time was Sunday, November 23, and the performance was the regular Sunday afternoon Lamoureux concert. These concerts are named after their founder, but are now conducted by his son-in-law, Camille Chevillard. The concert was orchestral, and I was the piano soloist.

"The number that I was to play was Saint-Saëns' Fourth Concerto in C minor, which is divided into two parts and which it takes me thirty minutes to play.

"When I came on the stage I was received with a mere ripple of applause from a few people. I made my bow and as I was raising my head someone away up in the top gallery cried, 'Bas de piano.' I looked up startled and then several others took up the cry, 'Bas de piano, bas de piano, bas de piano; ce n'est pas de musique, bas de piano!'

"This was embarrassing to be sure, and if it had happened after I had begun to play or if I had not heard of such things in Paris before, I suppose I would have lost my nerve. But the conductor said to me, 'Don't notice it. It is not meant for you,' and suddenly my Chicago pluck took possession of me and I became as bold as a lion. I took my stand behind a chair, rested my hands on the back and stiffened my arms with a snap. At this the audience applauded, the noise in the gallery ceased and I took my seat at the piano. This interruption lasted only a few seconds.

"I played through the first part without interruption and the applause that followed was immense. After a moment's pause I was about to begin the second part when the disturbance in the top gallery began: 'Bas de piano, bas de piano; ce n'est pas de musique, bas de piano!' This time it increased until there was a perfect pandemonium. But the audience hissed the gallery gods and the noise seemed to be quieting down. The conductor told me to go on and I began the second part and never missed a note.

"But the noise in the gallery continued. The police tried to stop it and failed, and went out and called in the municipal guard. Then there was a great time. The noise in the gallery was met with a noise in the audience, and the combined noise was like the roar of thunder or of a tornado.

"There were groans, shrieks, yells, swearing, speeches and fighting. In the midst of it all Senator Travieux, who was one of the defenders of Dreyfus and who occupied the first box, jumped to his feet, waved his arms frantically and made a speech declaring that it was infamous to hiss a woman and she a stranger at that. But like many others, he misapplied the hisses, which were intended not for me, but for the gallery.

"All this time I was playing in my best style the second part of Saint-Saëns' Fourth Concerto in C minor. I would have been nervous if I had not been mad. But I was in such a rage that my strength was doubled and my technique

simply glorified. The higher the storm rose the better I played, even when no one but myself could hear the piano. At last I won. The municipal guard cleaned out the gallery, I finished the number in peace and quiet and received an ovation from the audience that I will never forget.

"Encores are not fashionable in Europe. They are given in exceptional instances and I had a fine opportunity to play again, and, in fact, was urged to do so by the manager, but thought it in better taste not to do so.

"The explanation of this outbreak was thought even in Paris to be a mystery, but time has made it tolerably plain and several causes seem to have coincided in producing it. In one sense it was due to the piano manufacturers of Paris. I was playing on a Steinway, and it made the employees of Erard and of Pleyel, the two leading Paris makers, jealous. One man who was in the gallery during the excitement told us that the trouble was started by the agents of these two manufacturers, who had been sent there for that express purpose.

"But the outbreak is also attributed to a trades union prejudice against Saint-Saëns, the composer whose music I was playing. Saint-Saëns is the president of a Paris musical union of some kind. He was at the time in Africa, but he had written a letter home which had caused a number of musicians and students to turn against him and boycott his music. The same thing happened six months ago to Spohr and his music. Willy Burmeister, the violinist, attempted to play Spohr's music at another theatre in Paris, and was hissed and otherwise treated so badly that he left the stage.

"But the theatre people traced the row to the musical 'purists,' a lot of ultra-classified musicians who deny that a solo has any place in an orchestral concert. They are so convinced of this that they are willing to show their earnestness by raising a disturbance whenever a soloist attempts to play with an orchestra.

"But another explanation and the one we adopt is the rising prejudice against what is called 'the American invasion,' or 'the American peril.' This 'peril' is the admitted danger that American manufacturers are about to ruin the European markets and the European workman. No one who has not been abroad and seen the evidences everywhere of American enterprise and witnessed the antipathy which it excites can fully understand the subject. In Vienna a mob wrecked a shoe store because it was selling American shoes.

"My affair created excitement and was the subject of newspaper criticism all over the musical world, but nearly all the newspapers took my side. One Paris newspaper protested that hissing an actor or musical performer was a 'divine right' which should not be abridged, but it admitted that the right was improperly exercised in my case.

"My husband and I left Chicago July 8 and sailed for Havre. We spent three months in traveling for pleasure on the Continent, and then I spent three months in professional work. I was in all the large cities several times, but in Vienna oftener than any other. Sometimes I played as soloist for orchestras and sometimes I gave concerts by myself. My professional tour was a triumphant success. However, I am glad and happy to be once more in the land of the free and the home of the brave."

Forest Echoes.

A LOYS BURGSTALLER, the Wagnerian tenor who has just arrived in this country, used to be a clock maker in the Bavarian woods. Cuckoo!

BURMEISTER PUPILS' RECITAL.

SIX pupils from the studio of Richard Burmeister appeared at the first recital of the winter given at the residence of the master, 604 Park avenue, Wednesday afternoon, January 14. Mr. Burmeister played the orchestral parts at a second piano for three numbers to the delight of the guests. The program was a model and the recital was over in one hour.

The compositions played were:

Concerto in G minor, first movement.....	Mendelssohn
With accompaniment of a second piano.	
William Fichandler.	
Polacca Brillante.....	Weber
Miss Marjorie Squire.	
Novelette in F major.....	Schumann
Miss Ethelyn Harrison.	
Capriccio Brillante in B minor.....	Mendelssohn
With accompaniment of a second piano.	
Miss Jeanne L. Rowan.	
Three Etudes, A flat major, C minor, G flat major.....	Chopin
A. Thiele.	
Wanderer Fantasia in C major.....	Schubert-Liszt
With accompaniment of a second piano.	
Victoria Boshco.	

Listening to such a limited number of works it is possible to truly enjoy the music. There was plenty of contrast in the six pieces, and in their performance the young students showed the results of the best schooling. Touch, expression, interpretation and individuality were the qualities that impressed the interested listener. Miss Boshco played the "Wanderer Fantasia" recently with the Kaltenborn Orchestra, and on that occasion exhibited uncommon talents and the training that enables her to play as she does. A hearing of the same work at closer range revealed anew the gifts of the youthful pianist—Miss Boshco is only thirteen. The other pupils who played at the recital last week were liberally applauded, and at the conclusion were congratulated by their friends. Mr. Burmeister, as a matter of course, performed in masterly style the difficult accompaniments. The second recital will be given in February.

Anna Jewell in Waterbury.

MRS. ANNA JEWELL was cordially received by the public and press at the recent recital in Waterbury, Conn. Extracts from criticisms in the local papers said of her playing:

Mrs. Anna Jewell, the pianist, shared the honors of the evening with the singer. Mrs. Jewell is an artist of exceptional ability. Last evening she played with rare expression and her style was wonderful and artistic. Her interpretation of Liszt's Second Rhapsodie was her principal effort, and in this she was all that could be desired.—Waterbury Republican, January 9.

Mrs. Anna Jewell is a charming pianist. She has a delicate touch and plays with the instincts of a true artist. Her playing last night was brilliant and it enraptured the hearts of her hearers.—Waterbury Evening Democrat, January 10.

Mrs. Anna Jewell, the pianist for the evening, performed her part in a capable manner and displayed a great amount of ability in the various compositions rendered. Liszt's Second Rhapsodie, her principal effort, was all that could be desired.—The Waterbury American.

From Wheel to Stage.

THE New York Sun informs an astonished world that Dani, the tenor at the Grau Opera, used to be a professional champion bicycle rider in Italy. This would explain the singer's peculiar legs, but what explanation is there for his peculiar voice?

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THE KALTENBORN QUARTET.



R. KALTENBORN is a violinist of local repute, who has developed into a useful orchestral conductor. Wednesday evening of last week Mr. Kaltenborn and three other gentlemen—constituting the Kaltenborn Quartet—gave a concert of chamber music works at Mendelssohn Hall. Ability as an orchestra player and routine as a conductor are not the qualities essential in the making of a quartet leader, that is, if men like Joachim, Kneisel, Hellmesberger and Rosé might stand as models of great quartet leaders. They were artists, and they were drill masters, and they formed their quartets from the best material that the best orchestras could furnish.

Mr. Kaltenborn has not made public his method of organizing a quartet, but whatever might have been the means employed, the results obtained at the recent concert were far from satisfactory. Candor compels the plain statement that Mr. Kaltenborn's association is mediocre. As a leader he lacks authority, tact and precision. The second violinist has a strident tone and an impossible technique. The viola player can hardly be considered seriously. The 'cellist seems ignorant of the fundamental laws of quartet playing.

It will readily be seen that under such circumstances any serious ensemble was impossible. The slow movements lacked all tonal balance and unanimity of direction, and the quick episodes degenerated into mere scrambles, more like a competition than a combined effort with a common aim. Philharmonic methods are as injurious to a quartet ensemble as they are to orchestral ensemble. Musicians that play in a theatre are unfitted for the higher forms of musical work. They become dulled and automatic. They cannot give adequate chamber music performances because they have neither the ambition nor the time for frequent and minute rehearsals. All this is not the fault of New York musicians; it is their misfortune.

The evening's misfortunes were opened with a performance of Rubinstein's G major Sonata for violin and piano by Mr. Kaltenborn and Raoul Pugno. The French pianist was out of all artistic proportion to his partner. Pugno soon felt the gulf, and after several unsuccessful attempts to create some sort of musical communion he became stormy and self assertive. Pugno could hardly be blamed, for the provocation was great. Mr. Kaltenborn played the violin part in an absolutely inconsequential manner. The sonata became a piano solo with a weak violin obligato.

The Borodine Quartet in D major, No. 2, was given a rough and angular reading. Of tonal charm there was not a trace. The intonation wavered markedly, the tone of the instruments was forced to an unpleasant degree, and there seemed to be no central idea, no guiding impulse of the kind that ensemble players usually agree upon before a performance, and of which they are reminded on the stage by cues from their leader. It was all haphazard, and created in the listener a sense of unrest and insecurity. It is a pity that such a comparatively unfamiliar work as the Borodine Quartet should have received so misleading a performance. The work could certainly have won no new friends last week.

Of the Schumann Quintet, the less said the better. Pugno lost all patience with the struggling players. In the last movement his tempo almost led them into hopeless disaster. How the troupe all ended together on the final

chord must forever remain one of the world's unsolved mysteries. Schumann's exalted work—played here too rarely—deserved a better fate than was meted out by the Kaltenborn Quartet.

It is possible that the organization will do better work after it has had further experience and more rehearsals. This is a consummation devoutly to be wished, both for the Kaltenborn Quartet and for the public.

MISS TITUS' SONG RECITAL.

MISS WINIFRED TITUS, the young coloratura soprano, gave her first song recital in Mendelssohn Hall, Wednesday afternoon of last week. She was assisted by Mme. Flavie van den Hende, the Belgian 'cellist; Victor Harris, at the piano, and M. d'Acquin, flutist. The young artist has a sweet voice, and her singing indicates that she has had the advantages of a most excellent training. Miss Titus returned to her country last year, after completing a five years' course of study in Italy with Signor Carpi, now a resident and teacher here in New York. In all that Miss Titus attempted at her recital she gave evidence of being a sincere and thoughtful artist. She sang with ease, and more especially in her runs and trills, showed the results of a natural and convincing vocal method. Her audience was charmed with her.

Madame van den Hende played with her usual finish and expression. The piano accompaniments by M. Harris were musical and sympathetic.

The program for the afternoon follows:

Pur dicesti.....	Lotti
Caro mio ben.....	Giordani
Chanson du Papillon.....	Campra
Aria, Deh, vieni non tardar (Nozze di Figaro).....	Mozart
Aria, Il dolce suono (Lucia).....	Donizetti
Miss Winifred Titus.	
Flute obligato, M. d'Acquin.	
'Cello solo, Concerto in A minor.....	Servais
Mme. Flavie van den Hende.	
Air from Joshua.....	Handel
Frühlingsnacht.....	Schumann
Ich wand're nicht.....	Schumann
Die böse Farbe.....	Schubert
Miss Titus.	
'Cello soli—	
Andante from Concerto, D minor.....	Goltermann
Harlequin (Scene de Carnaval).....	Popper
Madame van den Hende.	
Pastorale.....	Bizet
The Dance.....	Chadwick
One Spring Morning.....	E. Nevin
Miss Titus.	

May Stinson's Song Recital.

MISS MAY STINSON, a young soprano, gave a song recital at the Waldorf-Astoria Thursday afternoon of last week. She sang songs by Haydn, Schumann, Mendelssohn, Lidgely and by Grieg and other Scandinavian composers. The lady is hardly yet a professional, and so this her second public appearance should be leniently reviewed. Miss Stinson is very much in earnest, and, best of all, her voice is sweet and her singing discloses a sane and correct vocal method. German, Miss Stinson needs to study hard before she again attempts to sing in that language. The piano accompaniments for the young singer were played with taste and discretion by Mrs. Caia Aarup-Greene.

A GRAND ARMY CONCERT.

AN excellent concert was given in connection with the twentieth anniversary of Steinwehr Post No. 192, G. A. R., at the Lexington Avenue Opera House Wednesday evening of last week. Mrs. Rollie Borden Low, soprano; Mrs. Katherine Hanford, contralto; Mme. Liza Delhaze-Wickes, pianist; Alfred Donaldson Wickes, violinist; Leo J. Alexander, violinist, contributed a program of so called popular classic music. The brilliant numbers were given by the soprano, Mrs. Low, and the pianist, Mme. Wickes. It is not often that artists of their ability are heard in the Grand Army entertainments. Mrs. Low, with her beautifully cultured voice, sang a Pastoral by Veracini, and "Sing Heigh O," by Henschel. Mme. Wickes played most artistic accompaniments for the soprano. As encores Mrs. Low sang "Coming Thro' the Rye" and "Mighty Lak' a Rose," by Nevin.

For her solo numbers Mme. Wickes performed most brilliantly Mendelssohn's Rondo Capriccioso, the A Flat Etude by Chopin, and Thalberg's waltz, "Souvenir d'Amérique." Mrs. Wickes also accompanied her husband, who played with feeling and taste, the dainty Serenade by Piérne and a dazzling scherzo by von Goens. Mr. Alexander played the Adagio from the familiar Ries Suite, and a mazurka by Wieniawski. Mrs. Hanford, the contralto, sang Grieg's "Autumnal Gale," "Absence," by Biddle, and "So Dear," by Chaffin. The entertainment was closed with patriotic recitations by J. Leslie Gossin.

Boston Symphony Soloists.

FOLLOWING is a complete list of the soloists that have appeared—sixty-three in number—at the 100 concerts given in New York by the Boston Symphony Orchestra between February 14, 1887, and December 11, 1902:

Singers—Mme. Lillian Blauvelt, Miss Marie Brema, Mme. Emma Farnes, Miss Gertrude Edmands, Mrs. Georg Henschel, Miss Emma Juch, Mme. Lilli Lehmann (2), Madame Melba (2), Mrs. Arthur Nikisch (2), Mme. Lillian Nordica (2), Madame Schumann-Heink, Miss Rosa Olińska, Madame Sembrich, Miss Gertrude May Stein, Miss Milka Ternina, Mrs. Walter S. Wyman, Ben Davies (2), Max Heinrich, Georg Henschel, Paul Kalisch, Watkin Mills, Pol Plançon, Saleza (2), Anton Schott, Ellison van Hoose, Anton von Rooy.

Pianists—Miss Adele Aus der Ohe (2), Mme. Teresa Carreño (2), Miss Eugénie Castellano, Miss Suza Doane, Madame Rive-King, Eugen d'Albert, Carl Baermann, Harold Bauer, Ludwig Breiter, Ferruccio Busoni, Ossip Gabrilowitsch, Leopold Godowsky, Mark Hambourg (2), Josef Hofmann, Rafael Joseffy (2), Frederic Lamond, E. A. MacDowell, Ignace Paderewski (2), Courtlandt Palmer, Raoul Pugno, Moriz Rosenthal (2), Ernst von Dohnányi (2).

Violinists—Lady Hallé (Norman Neruda) (2), Miss Leonora Jackson, Miss Olive Mead, Miss Madge Wickham, T. Adamowski (2), Willy Burmeister (2), Carl Halir, Franz Kneisel (13), Fritz Kreisler (2), C. M. Loeffler, César Thomson.

Violoncellists—Hugo Becker, Jean Gérardy, Anton Hekking, Alwin Schroeder (2).

Katherine Bloodgood to Samar.

KATHERINE BLOODGOOD, the contralto, who gave up her vocal career in order to become the wife of Lieutenant Kipp, of the Marine Corps, has gone to San Francisco, whence she and her husband will embark for the island of Samar, in the Philippines, where Lieutenant Kipp has been assigned for duty. Samar was the place that suffered from General Smith's famous "burn and kill" order. Mrs. Kipp will be the only white woman on the island. Perhaps her music will help to soothe the savage Filipino.



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MARK HAMBOURG'S RECITAL.

MARK HAMBOURG, the temperamental Russian pianist, gave his only New York recital last Wednesday, at Mendelssohn Hall. His representative program is appended herewith:

Theme and Variations in F minor.....Haydn
Sonata in C major, op. 2, No. 3.....Beethoven
Sonata, B flat minor, op. 35.....Chopin
Two Etudes.....Chopin
Nocturne, E major.....Chopin
Scherzo, C sharp minor.....Chopin
Melodie.....Gluck-Sgambati
Staccato Etude.....Luigi Sinigaglia
Volkslied.....M. Hambourg
Barcarolle, G major.....Rubinstein
Fantaisie, Eugene Onegin.....Tchaikowsky-Pabst

Mark Hambourg does not belong to the school of sickly sentimentalists. He does not weep over a nocturne, nor does he fall asleep over a berceuse. He is healthy, normal, virile, masculine. His touch is direct and clear, his technique is brilliant and aggressive, and his tone has a sane and energetic tinge. Hambourg's manner of telling a musical tale is spontaneous and graphic. He hints at no morbid mysteries, nor does he grope on the keyboard for the accents of hysteria. There is no look of despair in this young man's eye, and his back and shoulders are well muscled. A note of optimism rings in his climaxes. His obstreperous left hand drives the matinee maiden to despair. He delights in long hair and in the willful lock. This in itself is a healthy sign. Beware of the sleek, close cropped creature, like the uncanny Vladimir de Pachmann. From all this you will gather that Hambourg is a pianist physical rather than psychical, and your estimate is quite correct.

The placid Haydn variations were played without affectation. In them the pianist was straightforward and sincere. He made no attempt to transform his excellent grand piano into a harpsichord. This system of pianism in antique music has been exploded long ago by Liszt and Rubinstein. Hambourg's spirited treatment of the Beethoven sonata was justified. This early opus of the mighty Ludwig breathes very little of the poetry and grandeur of the later sonatas. It was written at a time when Beethoven was very fond of piano playing, and there are many episodes that suggest the pen of the virtuoso rather than of the composer. The adagio gives a hint of mighty genius and this movement was played by Hambourg with all possible dignity and reverence. His tone was soulful, his declamation convincing.

As a Chopin interpreter Hambourg follows closely in the footsteps of Rosenthal and d'Albert, and in the whole pianistic vale there are no better models. Recent books by gifted investigators have convinced us that the Chopin of our early imagination is a myth. The Polish tone poet was very much of a man, and his waltzes and nocturnes are the least important of his compositions. Hambourg's choice of numbers clearly reveals his conception of Chopin. The B flat minor Sonata was played in big style, broad, brilliant, impetuous. From the very beginning Hambourg made his version impressive. The short, sharp accents of the first subject were delivered with force and fire. The softer melody was sung with nobility. In the development section the phrasing seemed almost too clearly outlined, and sounded somewhat spasmodic. The E major Nocturne revealed lovely tonal modulations and a masterful handling (or footing) of the pedal. The études were superlative in point of technical exposition. The famous G sharp minor study in thirds (transposed, of course) was reeled off at an awe inspiring tempo. Friedheim, Pachmann or Godowsky could not have done better. The study "on black keys" was another bravura exhibition. The pace made one gasp. No wonder if the audience insisted on a repetition of the piece. Hambourg has always excelled in his playing of the mar-

velous C sharp minor Scherzo. On this occasion his performance was as usual intensely dramatic. He makes the finale both intense and exciting.

In the concluding group of pieces Hambourg had the hardest part of his day's work behind him, but there seemed to be no decrease in his earnestness or enthusiasm. The Gluck and Rubinstein numbers allowed our pianist to exploit some of the more subtle tonal shades. He availed himself of the opportunity with taste and discretion. His own "Volkslied" is a characteristic melody set in appropriate harmonic background. In the Pabst transcription Hambourg let loose all the devils of his picturesque technic. He aroused demonstrative approval, and when the writer of this screed left Mendelssohn Hall the young Russian pianist had just surrendered unconditionally to the encore fiends.

MME. LUISE REUSS-BELCE.

FOR a series of years Mme. Reuss-Belce has been the only artist who has sung Fricka in the "Rheingold" and the "Walküre" at Bayreuth. At the last festival she celebrated a great triumph, as the following criticisms prove:

*** With authority and conscientiousness Madame Reuss-Belce as the Guide of Destiny, Fricka, encountered the God, in all deep seated passion still preserving dignity of bearing. The artist is the mistress of beautiful gesture, of befitting dramatic action. Artists like her who unite and accomplish so perfectly the double task of the stage vocalist are seldom found. Bayreuth can have no better Fricka.—Bühne und Welt.

A performance of great excellence and of an importance that came strongly into the foreground, was the Fricka of Madame Reuss-Belce, whose great scene in the second act of "Die Walküre" depicted the deeply provoked wife and the protectress of family life indignant at the violation of the holy bonds of marriage. Madame Reuss-Belce displayed throughout how deeply she was imbued with the mighty task and the importance of the personality represented by her, and was in every tone and word a great and distinguished artist.—Musikalische Wochenblatt.

Madame Reuss-Belce impersonated Fricka with extraordinary force. She was the fate, the evil conscience of Wotan, and rose in the second drama to really tragic grandeur. This can only be achieved by a singer who is not only a dramatic performer but an artist of the first rank. Other impersonators easily forget this necessary dramatic action in the difficult, musical taste.—Wiener Fremdenblatt.

Yale's Organist.

A SPECIAL despatch to an exchange says: "At a meeting of the prudential committee of the Yale Corporation held recently, it was announced by Secretary Stokes that Professor Harry B. Jepson, of the department of music, and the college organist, was voted the place of organist at the great Newberry organ, which is now being built, at a cost of over \$40,000, in Boston, and which will be put up in Woolsey Auditorium at Yale this spring. Professor Jepson was graduated from the academic department of Yale in the class of '93, and since then has been college organist in Battell Chapel and assistant professor of the theory of music in the Yale Music School. The new Yale organ is to be among the one or two great organs of the world, and will be opened with ceremonies, probably at the next Yale commencement."

A Cook at the Opera.

AT a recent performance of the Grau Opera in Philadelphia a society woman's cook stole two tickets and enjoyed most of the performance from her mistress' box. Then she was discovered and ejected. When asked how she liked "Tosca," Mary said: "It was a rare performance, but I should have preferred it better done. The tenor had enough ginger, but Madame Eames needed lots of salt."

PROGRAM MUSIC

AND PANTOMIME.

DR. ERNEST BLOCK, like some other people, is very much exercised over "Program Music." Judging by his article in a late number of *La Musique en Suisse*, he seems to regard it as a kind of opera with the libretto omitted, and a mere ghost of a scenario given him for a guide through its contrapuntal and polyphonic complexities. In the "Heldenleben" of Richard Strauss he finds many realistic episodes, but he wants something more precise. In that great symphonic poem he finds, or did find till Nikisch struck them out, such things as "The Hero," "The Hero's Female Companion," "The Battle" and so on. But what sort of man is the hero? Some commentators affirm that the hero is Strauss himself; but anything more unheroic than that composer, to judge by his counterfeit presentments, cannot well be imagined. And his "Female Companion." Is she the Venus who reduces Tannhäuser into the Horsel or is she a Una clothed in chastity? What are all the other headlines? Dr. Block does not see what they mean, and therefore proposes that these meagre indications of the composer's idea be supplemented by one of the kindred arts.

Literature, of course, is not considered, nor is the moving picture scheme mentioned by him. No, the completion or complement of the symphonic poem is Pantomime! Indeed he does not hesitate to say that Pantomime is more fit than words to illustrate by its indefinite immaterial art, the dramatic moments, the inner feelings which the music sets forth. Do not we all in actual everyday life, when words fail to express the emotions of our heart, indulge in pantomime that all can at once understand. "What an endless future there is for the union of the two means of expression" is the doctor's enthusiastic prophecy. Some of us still remember how Lachaux's charming music was illustrated by Mme. Pilar-Moran's mimetics, and how her pantomime was enhanced by his music. Of course it is sacrilege to suggest pantomimic illustration for Beethoven's Ninth Symphony, and any kind of pantomime in Rubinstein's "Ocean Symphony" would call up unpleasant reminiscences in the bosoms or thereabouts of many members of the audience. These, however, are works of absolute music, and do not parade either dramatis personæ or dramatic situations as program music by its very title does.

The honor of making a bold attempt to illustrate music by pantomime must be given to our fair countrywoman, Isadora Duncan. She is a serious student of her art; she studied it under Alma Tadema, who gave her precious counsels. She visited the galleries of Florence. "Here," she said to an interviewer, "I seem to see the statues moving; from them I take inspiration for a mimetic dance to reproduce the impression and image." She has danced a picture by Botticelli, but as pictures are poor sources of terpsichorean inspiration she is now dancing Chopin.

Is there to be revival of this now forgotten art? Some fifty years ago opera houses used to be crowded to see the great "Pas de quatre," by Fanny Elser, Carlotta Grisi, Duvernay and Lucille Grahm; now we are reduced to high kicking and "ragtime."

An Elevated Singer.

LAST week, at a Grau performance of "Romeo and Juliet," Mlle. Bauermeister became entangled in some scenery, and at the same instant scene shifters began to hoist it, unconscious of the singer's predicament. Mlle. Bauermeister was carried up 6 feet, then losing her balance she fell to the stage, without hurting herself, however. Mlle. Bauermeister had long deserved a raise.

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MEYN SINGS IN BERLIN.

A RECITAL was given at Bechstein Hall, Berlin, November 20, by Heinrich Meyn, of New York. Mr. Meyn's program was made up of a fine collection of songs sung in German, French and English. The large audience included many musicians and members of the American Embassy in Berlin. The songs especially enjoyed were "Le Tambour Major," from "Le Caid," by A. Thomas; "Ablösung," by Hollaender (who was in the audience and pleased at the effect produced by his song); two American songs, "Thy Name," by Mary Knight-Wood, and "Love Me if I Live," by Arthur Foote.

This was the order of the program:

Die Allmacht.....	Schubert
Geheimes.....	Schubert
Es blinkt der Thau.....	Rubinstein
Feldinsamkeit.....	Brahms
Von ewiger Liebe.....	Brahms
Alt Heidelberg.....	Jensen
Ablösung.....	Hollaender
Der Knabe mit dem Wunderhorn.....	Schumann
Auf das Trinkglas eines verstorbenen Freundes.....	Schumann
Der Hidalgo.....	Schumann
Margarethelein.....	Grieg
Tom der Reimer.....	Loewe
Thy Name.....	Knight-Wood
Love Me if I Live.....	Johns
J'ai perdu celle.....	Old French
Le Tambour Major, from Le Caid.....	Thomas

Accompanist, Reinhold Hermann.

The following extracts are from published criticisms on the recital:

Herr Meyn proved himself a singer endowed with an excellent voice, a well schooled baritone and good taste. He was rewarded with well deserved applause.—Kleiner Journal, Berlin.

Herr Meyn enchanted by his simple, unadorned style, and the charming features which he gave to his delivery. He is the gentleman transferred to music who reveals himself to us in the art.—Hamburger Nachrichten.

Herr Meyn's program was a happy selection of songs, the rendering of which gave great pleasure and enthusiasm to an interested audience. That the singer has been industrious and has exercised strict criticism of himself is certain. The tone is pure and the delivery and breathing excellent. The most effective were the soft melodies, as the "Am ersten Tag des Maien," by A. von Flietz; also Grieg's "Margarethelein" was rendered nobly; interesting, too, was the success of Holländer's "Ablösung."—Hamburger Fremdenblatt.

St. Louis Hears Hochman.

ARTHUR HOCHMAN gave his second piano recital in St. Louis, January 10, and in more ways than one duplicated the success of the first. Here are his press criticisms:

In his piano recital at the Odeon last evening Arthur Hochman duplicated, if he did not eclipse, his success in his earlier appearance at the Century. If anything, it was a more critical audience that witnessed the second appearance, and, despite the weather, in point of numbers it compared favorably with the first audience, which shows that Mr. Hochman is secure in public favor. Last night's program was well calculated to display the range of the young man's powers, and particularly his mastery of the mechanics of his art. His playing lacks in some respects the deep moving soul quality of the great masters, but he plays the more melodic parts of his program with feeling and a rare appreciation for so young a man of the composers' message to the world. His first number last night was Schumann's Fantaisie, op. 17, and with this he gained the immediate and admiring attention of his hearers. But it was not until the rendering of Rubinstein's "Fée Caprice," followed by his own "Barcarolle," that his hearers gave over the critical attitude, and abandoned themselves to enjoyment. The difficult Staccato Etude of Scharwenka closed the first half of the program, and was so brilliantly rendered as to win an encore. Chopin dominated the second portion of the program and was cleverly interpreted. Liszt's Rhapsodie No. 6 closed the evening, and was fit-

tingly delivered. If the judgment of last night's audience is to be accepted, Mr. Hochman is an artist who has very nearly "arrived."—St. Louis Daily Globe-Democrat, January 11, 1903.

The young Russian pianist, Arthur Hochman, gave yesterday at the Odeon his second, and, for the time, last recital. The attendance was larger than at the first, a proof that those who heard him at the first appreciated his artistic talents. Young as he is he takes a high place among contemporary pianists of fame. Yesterday he delighted his hearers by the wonderfully melodious tone which he draws from his instrument and by his poetic delivery. The program was well selected. It comprehended the Fantaisie, op. 17, of Schumann; a Sonata by Scarlatti; Mélodie (by desire) of Brahms; the "Fée Caprice," by Rubinstein, and numbers by Mendelssohn, Chopin, Scharwenka, Hoffman and Liszt. The artist, who played with absolute and unfailing sureness, was rewarded by storms of applause.—Mississippi Blätter, January 11.

Augusta Cottlow's Boston Recital.

HERE are some additional press notices of Miss Augusta Cottlow's Boston recital:

On Thursday evening, at Steinert Hall, Miss Augusta Cottlow gave a very notable piano recital before an enthusiastic audience. The program, which included numbers by Bach, Mendelssohn, Brahms, Chopin, Zaremski and Liszt, was a difficult one, requiring strength and grace of execution and variety of mood in interpretation. Miss Cottlow showed complete mastery of her instrument, excellent technique and deep musical temperament. She also exhibited in a remarkable degree that variety of expression and of touch which is very rare, even among the best pianists. She united a masterly power of wrist and finger, as shown especially in the Bach Fugue, the Chopin Scherzo and the Liszt Polonaise with most delicate grace and nimbleness, as in the Mendelssohn Variations and the Chopin Mazurka. Her intense poetic feeling was best shown in the charming Intermezzo of Brahms, his Rhapsodie, the Nocturne of Chopin, and the beautiful Etudes of Zaremski and Liszt. There was not a dull or unsatisfactory moment during the entire program, which was a long one, but which held every auditor tense with pleasure.—The Beacon, Boston, January 10, 1903.

At Steinert Hall last evening a piano recital was given by Miss Augusta Cottlow. This young player has advanced in many ways since she was heard here with the Symphony Orchestra. To hear her in a small hall reveals the fact that she has more delicacy, poetry and refinement than we had previously supposed. There was especial beauty in her Chopin playing, while with other composers she was nearly as successful. She has temperament of a real sort and will yet go far in her art.—The Traveller, Boston, January 8, 1903.

Heard on the Corner.

ARTIST (Artist Who Gave a Concert)—I told you that you would not manage it right. Here I have spent \$300 for that concert in Mendelssohn Hall, and all the criticisms were unsatisfactory.

Manager—Well, I don't understand you. Where did I make a mistake?

Artist—Why didn't you engage one of the critics of the daily papers to write the program notes for me or to lecture before the concert, giving some explanations of the compositions to be given? It is a matter of \$50. Why didn't you do that? I told you to do it. It is generally understood.

Manager—I didn't know you wanted me to do it; I could have done it, but I wanted to save you \$50.

Artist—But you see what the result is! The only paper that gave me a proper notice was THE MUSICAL COURIER. The others either all misrepresented me or passed me by. You don't know how to manage; that's the trouble with you. You don't seem to appreciate that the critics want to live, too.

Germans and "Ragtime."

THE Denver Post tells about a Colorado Springs girl, Miss Nellie R. Pyles, who is giving "ragtime recitals" in Leipzig, Germany. The Post adds with unconscious humor that Miss Pyles has "startled" her Teutonic audiences.



AN interesting item as to the prices paid to artists in France is given in a late number of the Revue Musical. The figures are:

	Francs Per Month.
MM. Delmas	7,000
Affre	6,250
Vaguet	4,833
Noté	3,333
Lafitte	1,500
Mmes. Bréval	7,000
Acté	5,000
Grandjean	3,000
Hégdon	3,000

The director of the orchestra, M. Taffanel, receives 12,632 francs per annum, the seconds 6,000 to 4,000 francs, the soloists in the orchestra 3,000 to 3,600, and the others 1,700 to 3,000 francs per annum.

The Imperial Theatre of Moscow will give two new works, "Sevilla," by Rimsky-Korsakow, and "Dobrina Nikitcz," by Gretchaninow, and announces for later performances "The Vengeance," by Kocetow. Russia ought to be the most productive country in everything original. She is the only country in Europe that never fell under the influence of the empire of Rome, and was never overrun by the barbarians who broke up that empire.

Ernest Reyer's "Statue" will be performed at the Paris Opera in March. "My work," he writes, "has never been represented in the form in which it was conceived. It is a musical féerie and ought to be mounted as such."

A new lyric drama, "The Old Man of the Mountain," music by G. Canoby, had its first representation December 30 at the Grand Theatre of Bordeaux.

In 1814 Gossec, the composer so popular at the end of the eighteenth century, the author of numerous serenades, overtures, oratorios and operas, and of the Revolutionary Hymns, "Song of July 10," "To the Supreme Being," "To Nature," "To Humanity," and others highly appreciated in those days, wrote to his pupil, Panseron, a letter in which, after criticising some of the young man's work, he added: "Remember that in all the arts, in music above all, clearness and truth are the best ornaments of a work. Pergolesi, Sacchini, Haydn, Gluck, &c., are the models to follow, on one side for clearness, on the other for expression, character and truth. Never imitate those eternal modulators, those butchers of ears, those stuffers of useless sharps and flats. Melody, largeness and clearness, these are the fairest attributes of music. Avoid trying to associate the ears of the public with the ears of the infernal spirits. Remember that the more you try to appear learned, the less learned you will be in the eyes of reasonable people."

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Theory of Interpretation.—By A. J. Goodrich, as applied to artistic musical performance.

BE it said without further preamble that on the subject of the "Theory of Interpretation," this book by Mr. Goodrich is the most important that has ever been produced. It is a work of deep, comprehensive scholarship, and of broad musical sympathy. An immense amount of research is represented in these 283 clearly printed pages, and the musical examples cited demonstrate the author's intimate acquaintance with the entire range of musical literature. Mr. Goodrich's title is somewhat misleading. His work is hardly a "theory," it is a system based on a compilation of facts. The careful reader will find in it no trace of theorizing. The author has delved deep into his subject and the complete result of his labors constitutes the best—and in one sense the only—feasible scientific explanation that has yet been made of the laws of interpretation. There are no laws of interpretation? Read Mr. Goodrich's book. Of course those of us who are teachers know that an eighth note has only half the value of a quarter note, and that "tied" notes must not be played. Those are important points, but they are elementary. How many of us are thoroughly posted on the practical application of single and double slurs, and on the proper method of disentangling a four voiced fugue? These also are important points, but they are not elementary. The foregoing examples represent the two extremes of Mr. Goodrich's book. It is of value equally to the beginner and the virtuoso, to the student and the teacher. Perhaps a few lines from the modest "Introduction" will most clearly reveal Mr. Goodrich's method of working.

He writes: "In the present work the author has endeavored to provide a tangible and practical manual on interpretation. But the limitations of his system must be clearly understood: Nothing in the nature of positive or inviolable direction is intended. And notwithstanding the numerous corroborative illustrations quoted from the highest authorities, the author does not claim for any of his deductions the force of a scientific rule. Art is not subject to abstract formula. Even the most pointed directions are, therefore, merely intended as suggestions. Supplementarily to the various subjects herein treated the student should endeavor to acquire individual ideas of style and interpretation by constant study and the observing of nuance signs in standard works."

In spite of his own disclaimer, however, Mr. Goodrich has laid down many principles that can be safely followed by the performer.

There are many things seemingly so obvious to the casual observer that they hardly appear to need any explanation. Our author gives this indifference a rather hard knock at the very outset of his book. Suppose you were asked to define and to illustrate "measure"? What would you say, and how many examples could you give? Mr. Goodrich fills six pages with concise and copious information. Tell what you know of mensural and rhythmic accent, of motive and of phrase? Pages 15 to 23 cover these subjects. There are also three chapters (nineteen pages) on Punctuation and Phrasing.

Other interesting and instructive sections are on "Un-even Phrases," "Cadences," "Periods," "Musical Devices and Details" (treating of prelude, introduction, antiphonal phrases, sequence, echo, anticipation, canonic imitations, rhythmic imitation, parenthesis, counter subject, eingang,

intermezzo, cadenza, passage, appendix, codetta, refrain, thesis, episode, carillon, ground base, drone base, pedal note, recitativo, coda, termination, recollection and stretto), "The Dance Form," "Nuance and Ornamentation," "Rhythm," "Movement," "Style" (harmonic, thematic and lyric), "Discord and Dissonance," "Expression," "Fugue" and "Tone Color." There is also a splendid added chapter on "Epochs in Music," treating of the sixteenth century; old chamber music, old piano music, Mozart, Beethoven, Schubert, and the nineteenth century. Mr. Goodrich also compiles a clever list of abbreviations for the use of students who indicate analyses in the works which they study. It is a useful idea to take this "Theory of Interpretation," and transfer some of its suggestions to the compositions in your repertory. An hour's work with the pencil will put into a composition many nuances which had escaped your attention and which will add conspicuously to the completeness and variety of your interpretation.

To gain an idea of Mr. Goodrich's versatility and of his wide musical horizon, it is necessary only to consider the list of composers from whose works the author quotes. In addition to standard ("classical") names, we find references to and quotations from Joseph Löw, Ludwig Schytte, H. Ryder, R. Volkmann, Moszkowski, F. Kuhlau, Ethelbert Nevin, A. Loeschhorn, Gustave Merkel, François Thomé, Isidor Seiss, J. Handrock, Wm. H. Sherwood, Th. Lack, Carl Reinecke, X. Scharwenka, M. Vogrich, L. M. Gottschalk, L. Delibes, Philip Scharwenka, Tchaikowsky, Raff, Dvorák, Chaminade, Jensen, Henselt, Rheinberger, Godard, Clara Schumann, A. Holländer, C. Sternberg, Boccherini, F. Hiller, J. A. Jeffery, Otto Hackh, Th. Kirchner, Ad. Foerster, Richard Burmeister, Paderewski, Dudley Buck, F. Kücken, E. Lassen, J. L. Nicodé, H. Hofmann, C. Goldmark, E. Jambor, John Field, Gounod, Wilton G. Smith, L. Brassin, S. Heller, Rossini, Z. Laszlo, F. Behr, M. Garcia, J. de Zielinski, V. Holländer, G. Karganoff, P. Douillet, B. Stavenhagen, I. Brüll, B. O. Klein, A. Liadow, N. von Westerhout, F. Bendel, E. A. MacDowell, Ilijinski, P. C. Lutkin, H. Huber, L. Godowsky, R. Tempest, J. Gibsons, F. Dewey, A. C. Mackenzie, N. Gade, L. Gregh, César Franck, Lacombe, A. Sandberger, E. d'Albert, J. Rivé-King and N. Sticherbatcheff.

There is an exhaustive compendium at the end of the volume, which includes more than a thousand additional names and works in which examples of the book's teachings can be found.

In contradistinction to many other "theorists," Mr. Goodrich's remarks are not generalizations, nor are his arguments vague. In clear, forceful, and polished English he presents his ideas logically and convincingly. He is thorough, but not pedantic, learned, but not dry.

The "Theory of Interpretation" takes the place of no other book because it is unique. There is no other living writer on musical theory who could have covered this particular ground like A. J. Goodrich. His work should be on the desk of every student, teacher and concert pianist. It is published by Theodore Presser, of Philadelphia.

The Groundwork of the Leschetizky Method. (With forty-seven illustrations of Leschetizky's hand.)—By Malwine Brée. Published by G. Schirmer, New York.

A sub-title explains that the book was issued with the approval of Leschetizky, and that Miss Brée is his assistant.

In view of the misapprehension existing in this country about the famous Vienna teacher and his so called "method," this neat work of Miss Brée is both timely and welcome. She says in her preface that she wished to afford "a correct idea of the basis of the Leschetizky school," and that the book "does not aim at a slavish observance of rule, but is meant to be a guide to fine and correct piano playing." Miss Brée publishes a letter from Leschetizky, wherein the eminent pedagogue says: "Your excellent work, which I have carefully examined, is such a brilliant exposition of my personal views, that I subscribe, word

for word, to everything you say. * * * I declare your book to be the sole authorized publication explanatory of my method."

Here then at last is something authoritative and comprehensive on a subject which has caused almost endless discussion and even strife in musical circles. The pianist may now read and understand the mysteries of his art as conceived and expounded by its acknowledged high priest. The journey to Vienna will soon be a thing of the past, for here between two pliable green covers, on ninety-eight pages of excellent print, we have spread before us the esoteric things that breed great pianists.

There seems to be only one formula for books on piano technic. There is always an introduction, and then follow chapters on "Attitude at the Piano," "Position of the Hand," "Finger Exercises," "Scales," "Chords," "Repetitions," "Octaves," "Arpeggios," "Glissando," "Touch," &c. In the main, Miss Brée has followed the common custom, but she has added some new features in the shape of departments on "Dynamics," "Pedals," "Rules for Performance," "Fingering," "Practice," and "Melody Playing."

A careful study of "The Groundwork of the Leschetizky Method" does not reveal anything that is absolutely new to the modern teacher who has been following intelligently the progressive movement of musical pedagogy. Leschetizky seems to base his ideas on common sense. This is a praiseworthy method, but it is by no means unique. The elder Kullak long ago attacked charlatanism and pose on the part of the music teacher. "There are no secrets in our profession," he said; "and that is best proved by the good players constantly being produced by our rivals." And so it seems to be with Leschetizky. He is a sane teacher, whose pupils have surrounded his personality and his methods with a shroud of deep mystery. They have reaped rich profits, but they have also caused much misunderstanding and not a little distrust.

The chapters on a correct seat and on the correct holding of hands and fingers are terse and practical, but in them there is no new information. The five finger exercises, to be used as preparations for scale playing, contain several novel examples, particularly those in which two fingers are held on the keys, while the thumb and the other fingers are given difficult exercises in passing under and in repetitions. This idea has been hinted at in Rosenthal and Schytte's "School of Virtuosity," but it remained for Miss Brée to perfect a practicable series of such exercises. In scale playing Leschetizky teaches that the thumb should pass under without impeding the velocity or evenness of a scale passage, and that the fingers should be held curved. Scales are to be practiced with varying accents and in contrary motion. These things, too, are new.

Miss Brée says "the pedal, for most good people and bad players, is an instrumentality for trampling on good taste." There are several other instances of sharp wit in the book. For instance: "What should we not have been forced to endure had not a merciful Providence invented 'stage fright'?"

Taken all in all, this little book of suggestions, reflections and studies should prove of great benefit to the pianist, because even it contains no startling "revelations," at least it expresses succinctly and sympathetically what we piano playing folk could not possibly read or hear too often.

Third Novelette. For piano. By Otto Floersheim. Published by Breitkopf & Härtel, Leipzig.

Mr. Floersheim is not a prolific composer, because he does not publish until he himself is satisfied with his own work. Mr. Floersheim is a music critic, and therefore his standards are very high. This "Third Novelette" reflects the same care and the same industry that the composer expended on his previous familiar piano works. The theme is broad and melodious, the harmonies are bold and characteristic, and there are sequence, development and climax in the piece. Mr. Floersheim's music always man-

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ages to tell much within a comparatively limited compass of space. A beautiful section in D flat is well worked, and leads into a massive, dramatic episode that brings us back to the opening theme, this time set in maestoso frame, with rich and resounding octave basses. The ending is tranquil, with faint suggestions of the lyrical middle section. Pianists would call the work extremely "Klaviermässig," and listeners would call it extremely interesting.

John Sebastian Bach.—The Schirmer house, of New York, has published a book called "John Sebastian Bach, the Organist, and His Works for the Organ." It is by A. Pirro, with a preface by the French organist Ch. M. Widor. It is one of the most interesting books of its kind that has yet come before the public, particularly the preface by Widor. Among other things it contains an excellent biography of Bach. The particular feature of the book is that it treats Bach as an organist. The preludes, chorales, etudes, trios, sonatas, and fugues are treated, also the registration, &c., of the organ works of J. S. Bach. For the benefit of musicians, and particularly organists, there is added a catalogue of the complete works thus far published by the Bach Gesellschaft, showing what they have done each year in the way of publications from the first to the forty-sixth. There is also an index to the works of Bach, showing how carefully the book has been edited. It is actually one of the most instructive things that has come from the Schirmer house within recent times, and it gives some idea of the enormous capacity of that genius as a worker, although there is a great deal to be said of Bach which this book does not cover.

Grau Engages Electa Gifford.

THREE weeks ago THE MUSICAL COURIER published extracts from Philadelphia papers about Electa Gifford's successful debut with the Grau Opera in that city. After very short notice Miss Gifford sang the difficult role of the Queen in "Les Huguenots" at the performance of Meyerbeer's opera at the Philadelphia Academy of Music. Recognizing the talents of the young singer, Mr. Grau re-engaged her for the performance of "Les Huguenots," to be given at the Metropolitan Opera House, Saturday evening, January 24.

Maud MacCarthy's Recital.

THE following is the program for the violin recital of Miss Maud MacCarthy, the young Irish violinist, in Mendelssohn Hall, on Thursday afternoon, January 22. Arthur Whiting will be the solo pianist:

Sonata in C minor, op. 30, No. 2.....Beethoven
 Miss MacCarthy and Mr. Whiting.
 Concerto in B minor, op. 61.....Saint-Saëns
 Miss Maud MacCarthy.
 Intermezzo, E major, op. 116.....Brahms
 Intermezzo, C major, op. 119.....Brahms
 Rhapsodie, E flat major, op. 119.....Brahms
 Arthur Whiting.
 Airs Russes.....Wieniawski
 Miss Maud MacCarthy.
 Paul Eisler will be the accompanist.

Godowsky in the Orient.

LEOPOLD GODOWSKY, the famous Chicago pianist, who is now residing in Berlin, has been invited to play before the King of Roumania and the Sultan of Turkey. Mr. Godowsky's Chopin transcription should appeal strongly to these two erudite monarchs.

PEOPLE'S SYMPHONY CONCERT.

THE second in the series of People's Symphony Concerts was given Tuesday evening of last week in the large assembly hall of the Cooper Union. When the doors were opened an eager crowd besieged the box office, and before long nothing was left but standing room at 10 cents a head. An expression of real sympathy rested on the pleasant countenance of the polite young cashier when he told the late comers that there were no more seats. Since the December concert the society giving the concerts has been incorporated at Albany. The charter provides for the following classes of membership:

Founders—Dues, \$2,500.
 Patrons—Dues, \$1,000.
 Life members—Dues, \$500.
 Associate member, with annual contribution of \$100.
 Contributing member, with annual contribution of \$50.
 Assisting member, with annual contribution of \$25.
 Subscribing member, with annual contribution of \$10.
 Annual member, with annual contribution of \$1.

In less than a week after the papers of incorporation were granted the sum of \$10,000 was raised through the dues of the various classes. Other wealthy patrons have offered to do more in the future. One wealthy woman has notified the board that she will pay the deficit of the concerts this season. With the low rates of admission and limited capacity of the hall, there is bound to be a deficit. Orchestral concerts are expensive, but the poorest can afford to go to those in this series. Single tickets with seat cost 10, 30, 40 and 50 cents, and the season tickets for the five concerts sold at 25 cents, 75 cents, \$1.50 and \$2. The best seats for the remainder of the season are sold, and now the friends of the movement are beginning to discuss the matter of a new music hall in that section of the city. All of this is most commendable, but there is one feature of the work that should be settled immediately, and that is the election or appointment of a permanent conductor. Whoever is responsible for the suggestion of a different conductor for each concert was most unwise, for such a system cannot produce the highest artistic results. No one questions the noble motives of the organizers of this work, but common sense must go with the good intentions if the people on the East Side are to be properly instructed. Besides, it is just as well for the wealthy and cultured patrons to understand that many of the poorest residents of the city, especially among the Germans and Hebrews, know much more about music and how music should be interpreted than some of the people who go down to Cooper Union in their carriages and automobiles.

This is the third season for the People's Symphony Concerts. The splendid work was conceived and begun by one man—Franz X. Arens—two years ago. Mr. Arens conducted the concerts for two seasons and his leadership was very satisfactory. His announcement at the close of the season that he would resign was received with dismay by the public that had learned to admire the sterling qualities of the man. Mr. Arens explained at the time of his withdrawal that he was not an orchestral conductor, but a vocal instructor. Mr. Arens is too modest. When it comes to musical knowledge and routine he is certainly the equal of the men engaged to take turns at the baton this season. Very properly the committee voted to serve the last concert in April for Mr. Arens. On that occasion he will lead the orchestra.

The program for the concert last week was as follows:
 Overture, Euryauthe.....Weber
 Recitative and Aria from Alceste, Divinités du Styx.....Gluck
 Miss Feilding Roselle.
 Symphony in C (Jupiter).....Mozart
 Songs—
 Ich Liebe Dich.....Grieg
 Songs My Mother Taught Me.....Dvorák
 Nocturne.....Nevin
 Miss Roselle.

March from Leonore Symphony.....Raff
 Walts from Serenade for string orchestra.....Volkman
 Introduction to Act III, Lohengrin.....Wagner

The conductor for the evening did his best. Miss Roselle pleased the audience and she fully deserved her success. Her voice is rich and very agreeable and her singing marked for sincerity and warmth.

Gwilym Miles and David Mannes will be the soloists at the third concert—Tuesday evening, February 17.

The program for that date will be:

Overture, Hänsel and Gretel.....Humperdinck
 It Is Enough (Elijah).....Mendelssohn
 Mr. Miles.
 Symphony No. VI (Pastoral).....Beethoven
 Violin solo.....
 David Mannes.
 Symphonic poem, Phaeton.....Saint-Saëns
 Songs.....
 Mr. Miles.

Marche Militaire in D.....Schubert
 (Arranged for orchestra by Leopold Damrosch.)

The names of the incorporators, officers, committees and trustees of the People's Symphony Concerts are as follows:

Incorporators—Mrs. Richard Watson Gilder, Mrs. Douglas Robinson, Mrs. Charles H. Ditson, Mrs. James Speyer, Franz X. Arens, S. Mallet-Prevost, Abram S. Hewitt, Robert C. Ogden, Mrs. J. West Roosevelt, Miss Nora Godwin, Mrs. Isaac N. Seligman, Herbert S. Carpenter, J. Hampden Robb, John G. Carlisle, Mrs. John E. Cowdin, Albert Stettheimer, Edward Winslow.
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Miss Rosetta Wiener's Recital.

MISS ROSETTA WIENER, of Carnegie Hall, gave a delightful musical Saturday evening, January 10, at her studios. An enjoyable surprise and interesting feature of the evening was of a group of French, English and German songs by Miss Wiener, who is a pupil of Heinrich Meyn, the tenor, also of Carnegie Hall. The well known artistic singing of Mr. Meyn is in evidence in his instruction, for Miss Wiener sang with freedom of style and ease of emission, displaying a soprano voice of beautiful quality.

Mrs. Watkins and the Veterans.

MRS. HOLLINGSWORTH-WATKINS, formerly of Louisiana, will sing "Songs of Antebellum Days" in the costume of that period, at the thirteenth annual dinner of the Confederate Veteran Camp, of New York, in the large banquet hall of the Waldorf-Astoria, Monday evening, January 26.

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BUFFALO, JANUARY 16, 1903.

FOR nearly a week our city has been "enclosed in a tumultuous privacy of storm." On the 10th winter seemed to have established a quarantine from which there seemed to be no chance of release until spring. It was a cause of congratulation to managers of concerts that there were none scheduled for Sunday, for on that day, "announced by all the trumpets of the sky arrived the snow"; the weather moderated so that flakes fell "like the gentle dew from heaven." A walk, however, through the "beautiful" to illy heated halls would not have been conducive to comfort or enjoyment. Buffalonians have actually suffered from cold; natural gas is in general use and the pressure became too low to produce heat.

The Elmwood Conservatory of Music opened its school for instruction Monday, January 12. Apparently Buffalo is considered a promising field for experiment, for, regardless of competition, Miss Morton, of Toronto, has just opened her conservatory of music on Delaware avenue.

Miss M. Howard established the Buffalo School of Music over fifteen years ago. Although she has severed her connection with it, an able corps of teachers maintain its high standard. The Leschetizky method is taught to piano pupils.

The famous quartet choir of the First Presbyterian Church has resumed the Sunday afternoon service which attracts lovers of sacred music. William S. Waith, the accomplished organist and director, is justly proud of his excellent choir, which comprises the following members: Miss Kitty Tyrell, soprano; Mrs. Clara Barnes Holmes, alto; Raymond Reister, tenor; George Sweet, basso.

New York is a powerful magnet which attracts our young singers, all of whom remain in that city and acquire eventually first class positions. Frederick W. Elliott, an excellent tenor, has given up his church position and accepted one in a New York church choir, to the regret of his friends here.

Charles Armand Cornelle, a pianist and teacher of marked ability, is meeting with decided success professionally. He has a beautiful studio on Main street, where pupils are instructed in touch and technic and the art of playing piano. Mr. Cornelle teaches the method of which his countryman Pugno is such a brilliant exponent. Invitations will soon be issued for three pupil recitals, to be given at the studio—juniors on January 22; seniors, February 26; ensemble playing, March 26.

The congregation of the North Presbyterian Church enjoyed a treat last Sunday night, for Robert Patterson Strine not only sang with the quartet, but was one of the soloists. His voice was much admired by those who heard him sing last autumn at a piano recital given by Theodore Salmon. While a resident of Philadelphia Mr. Strine sang in St. John's Roman Catholic Church. He has much experience in concert and light opera work as well.

Mrs. Strine, formerly Miss Helen Judd, a talented elocutionist, has recently appeared on the lecture platform. Many favorable comments are made upon the entertaining way in which she relates "The History of Some Old Hymns." She makes a pleasing impression in her college cap and gown, but reduces her audience to tears by the pathos of her interpretations. Her engagements at the Delaware Avenue Methodist Church and the Church of the Messiah were such a signal success that her time is likely to be filled the remainder of the winter.

A pleasant rumor is afloat to the effect that Mrs. Brent, of Rochester, is arranging for a recital by Fritz Scheff and David Bispham at the Teck Theatre early in February; also that negotiations are pending for two concerts in Buffalo in May by Mr. Duss and the Metropolitan Opera House Orchestra, with Mme. Nordica as soloist one evening and Edouard de Reszke the following night.

Charles W. Dempsey is very busy rehearsing his principals and chorus who are to sing in his production of the "Mikado" at the Teck Theatre in February. He will be stage director and Joseph Kuhn musical director. The cast will be as follows:

Nanki Poo.....	Joseph Harvey
Ko Ko.....	Bert McCrea
Pooh Bah.....	Oscar Wenborne
Mikado.....	Charles Doorty
Pish Tush.....	
Yum Yum.....	Miss Alto Redams
Pitti Sing.....	Miss Bennett
Peep Bo.....	Miss Fuchs
Katisha.....	Mrs. Laura D. Minehan

The chorus consists of sixty voices, the boy choir of St. Luke's Church, of which Mr. Dempsey is the choirmaster.

Mrs. Nellie Hibler, a teacher of the voice, has removed to Elmwood avenue. Her attractive, sunny studio is calculated to make one sing from the joy of being in it. It is so arranged that her suite of rooms can be thrown into one large one, and here she purposes giving a series of pupil recitals in the near future.

The Cecilia Club is studying the works of Russian composers this winter and presented a number of them recently at the home of Miss Hayward, of Fourteenth street.

It is refreshing to find a teacher who has chosen an unfashionable quarter of the city for his professional work. Otto Hagar is the musical missionary whose effective instruction is revolutionizing East Buffalo. He claims that having been brought up there it is now his duty to elevate the standard of musical taste. His large class numbers nearly sixty pupils, who study classic music and enjoy it. He has among his pupils a bright little Russian Jew, who is showing marked ability. It is well for him that his latent talent is being developed by an enthusiastic, conscientious master. Mr. Hagar is one of the many pupils of William S. Waith who do credit to his thoroughness as an instructor.

VIRGINIA KEENE.

DE LUSSAN IN WASHINGTON.

Mlle. ZELIE DE LUSSAN'S tour in song recital is continuing to be a series of triumphs, and in each city she visits she receives ovations from press and public. In Washington, D. C., last Wednesday afternoon she sang before a brilliant audience, and after giving recitals in three or four other Southern cities she will go direct to the Pacific Coast, singing at five Texas points en route. Here are the comments of the Washington critics:

Mlle. Zelig de Lussan, mezzo soprano, who for several years has been one of Maurice Grau's stars, was heard by a Washington audience yesterday afternoon at the Columbia Theatre in a recital in which she sang eighteen songs, many of them from operas in which she has appeared, and she displayed a wide range of ability. She is tall and of the commanding physique usual to the large voice of the grand opera singer, and her jet black hair and eyes are striking, but she at once impressed the audience with her great good humor, and it was in the capricious, vivacious things that she was most effective, though she entered with warm sympathy into all the varied emotions of her songs and her voice stirred with its dramatic fervor.—Washington (D. C.) Post, January 8, 1903.

Mlle. de Lussan has now become one of the most favored American opera singers. In the course of less than ten years she has arisen to a position of much prominence in the Grau company and ranks as one of the most popular artists who appear in grand opera in London. Her first concert tour has naturally excited much interest. Yesterday she revealed herself to Washington anew as a vocalist of fine training, good voice and a most captivating personality. Her program covered a wide range—from Xavier Leroux's aria, "Le Nil," and the Zerlina cavatina, from "Don Giovanni," to "La Poloma," and two selections from "Mignon," which the audience knew by heart. Mlle. de Lussan's voice grew warmer and richer as the concert progressed, and she appeared to marked advantage.

Mr. Fronani played splendidly. His four offerings consisted of a caprice by Glazounow, an andantino by Reinecke, Thomé's "Spanish Dance" and Grieg's "Trollog," from the "Peer Gyn" suite. His technic was nearly faultless, his expression was true and sympathetic, and, as far as such offerings permit, he played with great force.—A. D. A., in Washington (D. C.) Times, January 8, 1903.

Miss Zelig de Lussan gave a song recital at the Columbia Theatre yesterday afternoon. Her program included eighteen numbers, many of them from the operas in which she has sung, in the rendition of which she pleased the audience, as was evidenced from the liberal applause bestowed at the conclusion of each selection. After each group of songs she was recalled again and again. Miss de Lussan is a woman of splendid presence and has a pleasing personality. She is a bright and vivacious actress, and in some of her arias her dramatic ability added materially to the effect of her singing.

Miss de Lussan was assisted by Angelo C. Fronani, who played her accompaniments with sympathetic effect, and who also gave two solo numbers in such a manner as to demonstrate Mr. Fronani's ability as a pianist. Each number of the group was interpreted with intelligence and artistic effect.—Washington (D. C.) Star, January 8, 1903.

And Still They Come.

MASCAGNI managers are springing up everywhere. Last week an Edmund Gerson announced that Mascagni had accepted his offer to give a series of concerts in Havana and Mexican cities, and showed a telegram signed by the composer stating his acceptance of the terms. Julius Goldzier, attorney for Signor Mascagni in Chicago, said later that negotiations were in progress, but no contract, to his knowledge, had yet been signed.

Minnie Tracey.

MISS MINNIE TRACEY, one of the American sopranos now in Europe, has been singing in Denmark, Sweden and Finland, and recently at St. Petersburg, Russia. At present she is in Germany, and by latest reports was to sing in Berlin January 6.

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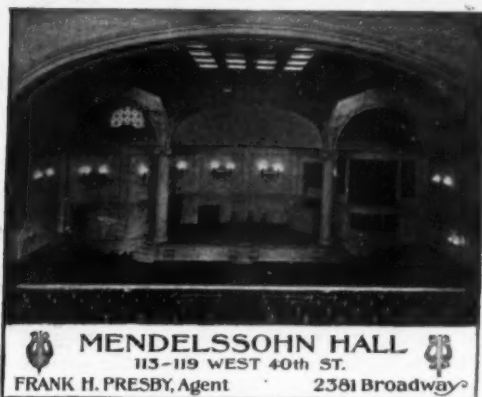
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Greater New York

New York, January 19, 1903.

T. ARTHUR MILLER, the organist-director at the Scotch Presbyterian Church, Ninety-sixth street and Eighth avenue, gave his second recital in a series of "Popular Organ Classics," as he styles them, at that church January 15, with this program:

Second Sonata in C minor.....Mendelssohn
Baritone solo, The Evening Star, Tannhäuser.....Wagner
Benediction Nuptiale.....Hollins
Legende Valaque, arranged by Best.....Spinney
Songs in the Night.....Spinney
Tenor solo, Romanze.....Donizetti
Pilgrims' Chorus, Tannhäuser.....Wagner
Introduction (with Bridal Chorus) to Act III, Lohengrin.....Wagner
Duet, tenor and baritone, The Passage Bird's Farewell.....Hildach
Marche Funèbre et Chant Séraphique.....Guilmant
March of the Magi Kings.....Dubois
Tone Picture, On the Coast.....Buck
Tenor soli—

My Jean.....Edna Rosalind Park
A Memory.....Edna Rosalind Park
Nocturne from Midsummer Night's Dream, paraphrased by
Alexander.....Mendelssohn
Triumphal March in D.....Buck

A large audience gathered to listen to the organist's playing of concert music, Dr. Wiley, the pastor, showing his interest through his presence. Mr. Miller commands ample technic, shows good taste in the use of the stops of the instrument, and was well prepared with his various numbers. Perhaps the best played were the "Angels' Serenade," the Hollins "Benediction" and the Spinney "Songs in the Night," for in them the organist showed intelligent appreciation of the subject, with a proper rhythmical handling of the melody. He played the Wagner "Introduction to Act III of Lohengrin" with much dash, little accidents notwithstanding; these happen to any organist. Carl Haydn sang his solos in a sweet and smooth voice, getting a double recall after his first appearance, and Arthur Griffith Hughes sang a baritone solo well. The young men united in Hildach's "Passage Bird's Farewell," and in this reached their highest artistic mark.

The clever annotations of the various numbers of the program showed that Mr. Miller has also considerable literary style, and the audience was manifestly interested in reading and following them during the performance.

Mme. Marie Cross-Newhaus invited some one hundred people to her second Sunday night studio musicale, and it is safe to say every one came, for it has come to be definitely understood that at the Newhaus musicales only the best is heard. She has the faculty of gathering about her a fine lot of young artists, a distinguished social set invariably attends, and the combination, united with Madame Newhaus' genial personality, creates a unique feeling of camaraderie. This was last Sunday's program: Concerto in D minor.....Wieniawski

Silence Dales.
Valse, La Bohème.....Puccini
Jeanne Arone.

Piano soli—
Hark, Hark, the Lark.....Schubert-Liszt
Waltz, Man lebt nur einmal.....Strauss-Tausig
Mary Umstead.

God's Eternity.....Johnston
Roses in June.....German
When Mabel Sings.....Speaks

Oley Speaks.
Polonaise from Mignon.....Thomas
Isabel Carleton.

Violin solo, The Swan.....Saint-Saëns
Silence Dales.
Pensée d'Automne.....Massenet
Valse from Coppelia.....Delibes

Beatrice Fine.
Duet, Crucifix.....Fauré
Madame Newhaus and Mr. Speaks.
Accompanists, Harry Stewart Briggs and Harold O. Smith.

Among the invited guests were Mrs. Alexander Striker, Mr. and Mrs. Bartow S. Weeks, Dr. and Mrs. Payne, John R. Tresidder, Wm. Hanley, Mr. and Mrs. C. C. Murphy, Mr. and Mrs. Albertson, Mr. and Mrs. C. Fiske, Mr. and Mrs. Richard Reed, Henriette Weber, Ludwig Laurier, Mr. and Mrs. J. F. O'Brien, Miss C. H. Chatfield, Miss A. L. Amendt and Mr. and Mrs. James L. Bailey.

Carl M. Roeder is proud of the pianistic attainment of the boy Rudolph E. Reuter, his pupil, who played the following program at a reception tendered the Countess de Castellane by Mrs. D. M. Harris, of 3 East Seventy-sixth street. The boy is only fourteen, but is remarkably gifted, and plays very well, indeed. The program:

Gavotte.....Bach-Saint-Saëns
Spanish Caprice.....Moszkowski
Shadow Dance.....MacDowell
Revolutionary Etude.....Chopin
Butterfly Etude.....Chopin
Valse in A flat, op. 42.....Chopin
Aufschwung.....Schumann
Rigaudon.....Raff
Wedding March, from Midsummer Night's Dream, Mendelssohn-Liszt

The Women's Philharmonic Society is giving a series of musicales the second Saturday of each month, a specimen program, the last, reading as follows:

Piano, Scherzo, C sharp major.....Chopin
Miss Helen M. Lang.

Baritone—
As in October.....Chaminade
The Horn.....Piégier
M. B. de Bor.

Soprano—
I Love You.....Mildenberg
Because I Love You So.....Hawley
Mrs. Abbie Clarkson Totten.

Recitation, The Village Choir.....M. Wilkins
Mrs. Frances Carter.
Baritone, Stille wir die Nacht.....Bohm
Mr. De Bor.

Piano—
Si oiseau j'étais.....Henselt
Rhapsodie No. 12.....Liszt
Miss H. M. Lang.

Soprano, Jewel Song.....Gounod
Mrs. Totten.
Accompanist, Margaret McCalmont.

The concert of the piano department was given Tuesday, at the club headquarters, 19 East Fifty-ninth street, Mr. Kortheuer, pianist, and Miss Maud Kennedy, soprano (pupil of Madame Cappiani), sharing in the program. The next entertainment is to be Saturday afternoon, February 14.

Adelaide C. Okell, one of the few certificated pupils of Mme. Teresa Carreño, is one of the busiest teachers in the city, having as assistant Miss Myrtle J. Quimby, but finds time to play semi-publicly. Last Tuesday evening she played Chopin's F minor Fantasia in exquisite style, with highly poetic conception, at a musicale given by Mrs. William M. Ivins. All who heard her were most laudatory in her praise, and it is a source of great pleasure to her admirers that Miss Okell is playing more frequently this season.

Emma A. Dambmann, the contralto, who suffered physical injury by being thrown from a Madison avenue car over three years ago, last week won her case, damages to the extent of \$14,000 being awarded her. Theodore Sutro conducted the case, and among the principal witnesses was Dr. F. D. Lawson, the tenor. Miss Dambmann has had the sympathy of fellow singers and artists generally in this suit, which interrupted her career and prospects materially.

Percy Rector Stephens, the basso, has a studio at the St. Marc, where he gives many lessons. He also visits Philadelphia regularly on Wednesdays and Saturdays, and Mrs. Whitlock is arranging a recital for him at the Hotel Aldine, which is to be a social musical affair of note.

The music at the Church of the Divine Paternity, J. Warren Andrews organist and director, continues on the same high plane as heretofore. Christmas week the choir music was all from H. W. Parker's "The Holy Child,"

with solos for tenor and baritone, and the new minister, the Rev. Frank O. Hall, D. D., gave "a brief Christmas story with a large Christian meaning," as the program had it. Last Sunday evening this was the musical program:

Organ—
Concert Fugue in A minor.....Thayer
Slumber Song.....Nevin-Lemare
Pastorale in E.....Lemare
Quartet, My Heavenly Home.....Havens
Anthem, Jesus, Plead for Me.....Protheroe
Anthem, Quando Corpus (Stabat Mater).....Rossini
Anthem, I Am Alpha and Omega.....Stainer
Tenor solo, Cujus animam (Stabat Mater).....Rossini
Organ, Grand Chœur in C.....Chauvet-Dubois

Arthur L. Collins, organist of Newburgh, N. Y., gave the fourth organ recital January 15, assisted vocally by Robert Kent Parker, baritone, and Miss Alice C. Wysard, of Rochester, N. Y., gives the recital tomorrow, Thursday, at 3 p. m., Miss Bertha K. Filkins, soprano, assisting. February 12 is the date of the next recital.

The fifth performance of the nineteenth year, Empire Theatre Dramatic School, last Friday found the theatre filled, as usual, by the dramatic aspirants and their friends. The first performance in English of Nordau's "The Right to Love" gave Elise Scott, Jessie Crommette and Doris Keene opportunity to show their talents; of the men Sydney Francis Rice, as the Assessor, won highest honors, for he looked and played the part as if he felt it. In comedy he is perhaps at his best, but whatever he plays is always neatly done—and he looks like a "matinee girl's idol." Howell's "The Mouse Trap" closed the performance, with this cast: Mr. Campbell.....Maurice Steuart
Mrs. Somers.....Christine Clawson
Mrs. Miller.....Isabelle Walker
Mrs. Curwen.....Isabel Nordyke
Mrs. Bemis.....Mary Nash
Mrs. Roberts.....Pauline Porter
Jane.....Isabel Onslow
Manager E. P. Stephenson is to be congratulated on the afternoon's achievements.

The next musical hour for piano students at the Wirtz School takes place this week, Friday evening. Subject: "Variations in Tempo," with these piano illustrations:

Metronomic Time, Musical Time—
Slumber Song.....Wilson G. Smith
Gradual Changes in Rate of Speed—
If I Were a Bird.....Henselt
Concert Study.....Martucci
Variations in Tempo Influenced by Musical Phrasing—
Exaltation.....Schumann
A May Morning.....Denza
Tempo Rubato, Pauses—
Valse.....Chopin
Hungarian Dance.....Brahms
Some Common Terms Denoting Changes in Tempo—
Rhapsodie No. 12.....Liszt

Kate Stella Burr.

MISS BURR has played the piano accompaniments for many prominent singers recently, in part as follows: The Ideal Century Salon, Waldorf-Astoria, under the patronage of Mrs. Astor, Mrs. Oelrichs, Mrs. Gould and others; the Harlem Club musicales; the Federation of Clubs, Waldorf-Astoria; Eclectic Club musicales and at many private musicales, the past week at Mrs. Whitaker's Hotel Netherland, Mrs. Dietz's, West Seventy-fifth street. She has the engaging of artists for several performances of "In a Persian Garden," and in February unites with Mrs. Elizabeth Leonard in giving two large receptions. Some stunning voices are in her charge, singers who will soon come out. At her church (Grace M. E.) she has the best solo quartet so far heard there, the second quartet permanently established; in February parts of "Stabat Mater" will be sung. Miss Burr's activity hence is incessant, and correspondingly profitable to her.

Mr. Speaks in "The Messiah."

OLEY SPEAKS, the well known composer-singer, sang "The Messiah" with the Yonkers Choral Society December 30 and scored a brilliant success. The Yonkers Statesman said of him: "The honors of the evening belong to Oley Speaks, the basso, whose noble, rich voice was a delight, especially in 'But Who May Abide' and in 'Why Do the Nations?'"

Wherever this young singer is heard his sympathetic voice, artistic singing and good method make him a favorite and re-engagements are sure to follow an initial appearance. Mr. Speaks gave a recital in Oberlin, Ohio, January 13, and January 22 he is to sing with Arthur Mees' Orange Choral Society in Berlioz's "Damnation of Faust."

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For Particulars apply to "Saturday Extra Department."

NO, dear reader, it was not the Black Patti who gave a New York daily newspaper's music critic a black pearl.

DR. HUGO RIEMANN has made the interesting discovery that the first five notes of Schumann's great piano quintet are identical with the opening bars of an E flat major trio by Anton Filtz, who died in 1760. It now remains for somebody to find something interesting in Dr. Riemann's works.

WITHOUT Philip Hale's program notes at the recent Boston Symphony concerts in New York, what would the "boys" on the dailies have done with Loeffler's new works? Read the criticisms in all the papers, except the Herald and the Evening Post, and then read Hale's minute analyses. The "thematic" and other coincidences are striking, to say the least.

THE London Musical News says: "Those who had been present when M. de Pachmann was giving his piano recitals are not likely to forget the curious—indeed grotesque—facial expressions and gestures he indulges in. This singular practice is often commented on here; in New York, where the distinguished pianist is now playing, much has been said about it." This will serve to show how accurately some musical papers present the news to their readers. De Pachmann has not been in America since the season of 1899-1900.

AFTER a successful concert tour in this country Raoul Pugno, the French artist, left here Saturday for Europe to play in Berlin on the second of February at the Philharmonic Concert. In that city he is one of the favorites at the piano, and in this country he has also become one of the favorites because of the thoroughness of his musical nature, his keen and incisive knowledge of piano playing, his accomplished technic and the absence of all efforts for the mere purpose of producing effect. He will be welcome whenever he returns to America, and his next tour is already assured an artistic, financial success whenever he is disposed to visit us again.

WE suggest a revision of the famous Ten Commandments for the special benefit of some New York daily newspaper critics of music. Here is the improved version:

- I. Thou shalt not edit folk songs.
- II. Thou shalt not play the Liszt Concerto in public.
- III. Thou shalt not lecture.
- IV. Thou shalt not annotate programs.
- V. Thou shalt not accept Louis XIV furniture from singers at the Grau Opera.
- VI. Thou shalt not steal out of encyclopedias and other books of reference.
- VII. Thou shalt not write of a concert unless thou hast been there.
- VIII. Thou shalt give thy readers a day of rest on seven days of the week.
- IX. Thou shalt not use in vain words of which thou dost not know the meaning.
- X. Thou shalt not bear false witness against those artists who do not employ thee as lecturer or program annotator; and thou shalt honor those who know more than thou dost—their name is legion.

THE performance of the Beethoven Seventh Symphony last week by the Philharmonic Society of New York will be looked upon for a long time with special disfavor. It was generally conceded that a Beethoven symphony has never yet been played in New York by any orchestra in such a slovenly and inartistic manner. If the New York Philharmonic Society can endure this it is a question resting with the society. With the people who are lovers of music it certainly will not be forgotten, as it represents a sacrilege that must remain fixed in the minds of those who were destined to hear it.

How is it possible to make any progress in this city under such conditions? And then to think for a moment that there are people who are willing to give support to this society, which, after all, is a business institution when it permits itself to be used as it is! It is not the fault so much of the members of the society as it is of certain people who are utilizing it for their own personal aggrandizement at the sacrifice of Beethoven or any other composer.

Editors The Musical Courier:

It is indeed refreshing to know of one journal in which can be read a little truth as to the critics on the great daily papers of New York. Among themselves a "tickle me Bill and I'll tickle you John" understanding seems to exist; at least, one will not 'expose the other's shortcomings, well knowing how easily

his own work would be open to retaliation. Thus, believing

ON THE CRITICS. themselves immune, the courage they show in uttering their convictions is worthy of admiration. Is it not true that, as a rule, these critics intended to become musicians, but, having proved themselves wanting, then turned to newspaper work for a living? Now they imagine themselves ordained to make the schedule of reputations for musicians who really are successful. Being human, artists are, of course, far from perfect; but witness the see-how-smart-I-am importance of some of these critics as they hurl stones at the glass houses of the musicians; for they know that their own abodes are well barricaded—the poor musicians cannot retaliate. If artists are raked over because they appear in public, why not so the critics, whose work appears in public as well? The exclusiveness of some of their columns in suppressing musical news to which they are individually not friendly is amusing when contrasted with the parallel column which brings such stunning news as that Professor Shniklefritz has returned from his summer outing, &c. (Professor S., we are told, was induced to place his card in the advertising column by the soliciting agent's assurance that "reading notices will go with the ad.") If turn about is fair play, would it not be interesting if, in future, the daily papers were to contain criticisms of their critics, written by capable musicians, to enlighten the public (and paper proprietors) as to the nonsense contained in many of the articles written by these musical miscarriages, otherwise called critics? Imagine their efforts as lecturers criticized by the same autocratic standard that they apply to others! Detailed reports of their encyclopædia hash and measly delivery would make such lectures more scarce. As a rule, the bigger the critic (in swelled head and avoirdupois) the more insignificant the voice and delivery. Was it not the so called "dean of the New York critics" who arranged Russian concerts, with Russian costume effects (think how musical!) so that he might be the effective factor as lecturer? Of course, the critics did not mention the mediocrity of these affairs, and the poor public, to protect itself, hissed his efforts openly in Carnegie Hall. Is it true that the opinion has gained ground generally, that not because their lectures and program annotations are so valuable but because their position and their good will might prove so, do some of these critics find their lecture and annotation business so flourishing? Well, let us hear from some others as to these one sided criticism conditions.

A. RURAL.

THIS letter comes from a rural, but he resides in a large Eastern city according to his own signature, and he asks that some answers be made to these questions. In the first place, the music critics of New York city are not musicians, neither the critic of the Times nor the critic of the Sun, nor of any critics of these papers, except the critic of the Post, is a musician. The critic of the Evening Post plays an instrument and is a musician. He is a celebrated biographer and a literary man of eminence in musical departments. The Herald has no critic, but has recently been utilizing the services of several eminent people who have also studied music. One gentleman, who is very well known on both sides of the Atlantic as a musician of sterling worth, has recently been writing for the Herald some few very learned and excellent articles on musical affairs in New York. The critic of the Staats-Zeitung is the one who recently played in Philadelphia and Wilkesbarre the Liszt E flat Piano Concerto and made such a howling fiasco of it. He plays piano, gives lessons in piano and is generally known as a musician who, in some directions, has posted himself to a certain degree, but he is full of prejudice and is not noted for unbiased

opinions. So far as his tendencies are concerned they are Germanistic, as many of our fellow citizens are who love their Fatherland and make their living here; but then that is a matter of taste. As long as they could not make their living in their Fatherland there is no particular reason why they should live in this country, to which they were driven to make a living, their Fatherland not supporting them, probably for good reasons, as it is overpopulated anyhow and has too many musicians for any of them to make very much either in the way of progress or money. The best German musicians are usually those who remain at home, which shows the good taste of the Fatherland in keeping them. Or when they do leave Germany it is on long artistic voyages, or for the purpose of residing in other countries to become imbued with the spirit of the people; but they always return to their Fatherland, unless they are too old or die suddenly or unexpectedly, as in the case of Richard Wagner, whose home, of course, was in Bayreuth, but who died in Venice, where he had gone to seek recovery from lung trouble. Most of the great German musicians die in Germany; many of the less known German musicians die in America, even so far as relates to the question of musicianship.

The co-operative spirit among the daily music critics of New York is shown through their capacity for business and their collegial association, and they are all excellent business men. The critic of the Tribune, for instance, is not only the annotator of the programs for the Philharmonic Society, but also the annotator of many other programs of concerts given by managers, and is also a lecturer in musical affairs that require criticism. That is all excellent business, and no one in the United States of America can dare to decry a man because he has business talent. The only aim of this paper in that direction is to show the public the relation of the critic to music. There is no criticism here regarding the talents which these gentlemen betray in the direction of commerce. No animadversion upon that; it is merely the fact that the paper tells the truth, and we doubt very much whether the critics are offended by it. Why should they be offended when they are engaged in pursuing an honest career in commerce, otherwise business?

The critic of the New York Sun is the collaborator with the Director of the New York Philharmonic Society in opera. The Director writes the music and the critic of the Sun writes the libretto, and there naturally is a business interest in this opera when it appears, because, if it becomes a success, royalties will flow to both out of the same quill. There is no harm in that. The only question is whether the criticism in the New York Sun on the Director of the Philharmonic and his various concerts and the concerts of that society should be written by a man who is at the same time a partner of his in a musico-dramatic enterprise. There is no harm in that enterprise, no shame. It shows good business judgment to become attached mutually to each other's interests, and it is a good scheme to also have it known, therefore THE MUSICAL COURIER publishes it. The same critic of the New York Sun also lectures and receives money for his lectures, and he would be a very foolish man if he did not demand money. It is a question if he were not critic of the Sun if he could secure a single lecture engagement, therefore he is very wise in having become critic for the Sun, as that position helps him to secure engagements for lectures. Excellent mercantile talent has been demonstrated in that direction by the critics of the New York papers.

Another critic is in the habit of borrowing money from his friends—musicians and vocal teachers particularly, and composers, and also occasionally singers of the opera. Then, of course, when he writes criticisms for his daily paper about the performances of these people to whom he is indebted, he

cannot very well criticise them if they have lent him money. If he possessed as much business talent as the other critics, why he would not be in debt, and he would not, as a matter of course, be borrowing this money. The fact that he borrows money is no disgrace to him, because there are bigger men than he ever dreams of becoming who have borrowed money and who do borrow money. It is only necessary in the interests of good music in this city to tell this so that people will understand how the criticisms appear in the New York daily papers, colored and tintured in accordance with these peculiar ideas, which they may formerly not have been able to solve, but which can now be solved after reading THE MUSICAL COURIER.

It is all fair, but it is also very unfair to criticise this paper for explaining these matters. This paper is only doing its duty to the musical community in telling this.

Musicians have a perfect right to criticise critics, but where is their medium? How are they going to criticise critics when they have no papers in which to publish their criticisms? Of course, if they wish to they can use this paper to criticise the critics, but herein comes the great difficulty again with the musician—if he criticises the critics and then signs his name the critics will feel as if he ought to be criticised also, and as they have papers and he has none, depending entirely upon the good will of a certain paper to receive and accept his criticism, he will be at a disadvantage. Of course, if he is a strong man he would not care for this, but then we must admit that the musicians are not so strong. If they were strongminded, powerful and determined the system of criticism that prevails in the city of New York could not exist for thirty minutes. They would overthrow it through their influence and power.

As to the Russian concert given in Carnegie Hall, the critic of the New York Tribune was the lecturer, and his voice is of such a character that he cannot be heard at any great distance. He criticises music—vocal music, &c.—and at the time he lectured it seemed that some paper stated that he should take lessons in elocution and in vocal science before he undertook to become a public speaker, in order that he might pose his voice properly, so as to address people publicly in such a manner as would enable them to hear what he had to say. Of course, being an ambitious man and imbued with the theory that encyclopaedic knowledge is a visible quantity that should be given in part to the public, he wishes to air himself, and as long as people are willing to pay for it, why, he would be very silly not to do so. At the same time this paper must explain the matter, and he cannot feel sore against a paper which does so, especially as he is writing for a paper which is always explaining matters. Some time ago he wrote an article on thematic coincidences, in which he explained matters. Well, then, if he does that, he surely cannot object to other papers explaining matters regarding himself.

As a general rule, the critics of the daily papers of New York city are very broadminded men when it comes to questions pertaining to themselves. They see exactly how business should come to them, and they have become very successful as business men, and are charming associates, handsome in person besides, full of the consciousness of their own honesty, imbued with the rectitude of their own musical beliefs, and convinced that the whole community is corrupt except themselves. They represent a body of citizens which any metropolitan community should be proud of, that looks upon business as business. They are therefore very much delighted, in spite of the conduct of this paper, in following out their own course and approving of it by making some efforts, ineffectual though they may be, to do business as they do. It will take some time before this paper can exactly understand or appreciate their methods, but after a while no doubt it will drift into the same system. So far this paper

publishes thousands of notices every year free of charge, but in the daily papers of New York no musician can ever have his name inserted unless there is an advertisement in the paper that, to some extent, covers the question which is to be treated in the reading column. So long as that system prevails the New York papers must become financially successful. This paper has been a philanthropist, and it has been publishing thousands and hundreds of thousands of notices of musicians who have been very highly commended when they deserved to be, without making any money, but after a while we will get down to the basis of the New York musical critic, and follow out the same principle.

There are also among the New York music critics other particular characteristics which will be treated later on as the question develops. They are all in hearty sympathy with THE MUSICAL COURIER in publishing the truth in this matter, because then the world will know the truth, which they are anxious the world should know. After a while it will all be clarified, rectified, and we will all be happy, and why not?

THE Tribune of January 14 contained the following announcement regarding concerts in Department Houses:

Beginning with this week's concert, the piano and song recitals in the auditorium of the new piano rooms of the Siegel-Cooper Company store will be resumed. At each recital a varied and most interesting program will be presented. These concerts will be given at stated periods. They are free to the public.

Some time ago THE MUSICAL COURIER stated that the musical critics of the daily papers of this city would be compelled to take notice of the concerts in the Department Stores because the latter are heavy advertisers in the daily press and the daily press could not afford to ignore these advertisers, and among the important events in those Department Houses at present are the concerts given by very excellent local musicians and others, whose support on the part of the Department Stores evinces their excellent artistic and local spirit. Why should our singers and performers not secure remunerative engagements through the thousands of people that are willing to listen to them in the concert halls of the Department Houses? It is better to have a concert announced as free to the public than to have it free to the public under a guise of tickets that are sold when the tickets are really given away, and it would be an excellent idea for all kinds of artists to make applications to the Department Houses to be heard by large numbers of people who have good judgment and taste, and who represent the average community in intelligence and in discrimination. Let the good work go on, and at the same time it will enlarge the scope and the sphere of the work of the critic, who subsequently will be assigned to these concerts in order to make notice of them.

THE New York Tribune devoted half a column or more to the recent Philharmonic concert. The third Wetzler concert was polished off by the same paper with about 3 inches of print. The critic of the Tribune is program annotator to the Philharmonic Orchestra.

"THEMATIC COINCIDENCES." This is all right from the musical point of view. On Saturday evening Wetzler produced Strauss' "Also sprach Zarathustra." The following Friday the Philharmonic Orchestra played Strauss' "Till Eulenspiegel." For his fourth concert Wetzler has announced Tchaikowsky's Third Suite. On the program of its fourth concert the Philharmonic Orchestra placed the "Theme and Variations" from the Third Suite of Tchaikowsky. Verily, the literature of orchestral works is exceedingly limited.

The Critic's Opportunity.

The Chicago School of Music and the New York Press.

THIRTEENTH PAPER.

THE critic of the New York Times, in the issue of January 11, says of George Ade's "Sultan of Sulu":

"The Sultan of Sulu" satirizes a vital phase of American life with a profundity and a grasp that Gilbert seemed incapable of sustaining throughout an entire piece.

And, brothers, do you realize what it means that a musical comedy not only has a plot, a logical, coherent—an almost consecutive plot, but that this plot arises from the dramatic struggle between the two opposing forces involved, just as the precise canon of the most meticulous dramaturgy requires?

Is it not something more than the mist of a fading memory that makes the general schemes of this satire seem both more profound and more amusing than the scheme of the Gilbertian pieces?

And to speak common sense, does the action of the Gilbertian satires ever hinge on anything more than the most fanciful of paradoxes?

To find any satirical nonsense quite as profoundly reasoned as "The Sultan of Sulu," one would have to go to the boulevards of Paris, and perhaps to Aristophanes.

It will not have escaped the observant that the philosophy of "The Sultan of Sulu" is the philosophy of Mr. Dooley. There is no derogation in the statement, for whose philosophy has escaped infection from that admirable person? And perhaps there is a Chicago School of Philosophy, of which Mr. Ade and Mr. Dunne are fellow exponents.

However disinclined we may be to follow the critic of the New York Times to extreme lengths in praise of "The Sultan of Sulu," we shall be compelled to admit that he has distinguished himself in a manner little to be expected of any member of the prevailing school of criticism. He has for once cast off the shackles of provincialism, which have hitherto prevented the New York critics from discovering anything worthy of note outside the limits of Manhattan. It is unfortunate for Mr. Ade, as for all of those who follow any branch of art in New York, that there should be no middle ground in criticism between undiluted adulation and wholesale condemnation, expressed either in faint praise, the swiftest means of damnation, or in personalities often little short of scurrilous. Mr. Ade has escaped the latter peril only to be given over to the former, which is far more to be dreaded by any man who has a respect for his art.

In sweeping Gilbert unceremoniously from his pedestal and burrowing among Hellenic classics for a personage worthy to rank with the newly risen sun of comedy, the critic of the Times has, as is the custom with the present dynasty when anything happens to make a favorable impression, gone too far; but he has widened his own horizon, he has looked abroad. For one single interval—epoch making, though brief—he ceased counting the flagstones in the pavements of Gotham, and, with shaded brow and straining vision, discovered afar a cloud the size of a man's hand. That cloud was the "Chicago School of Philosophy," and from its midst has dropped "the American Aristophanes" and "The Sultan of Sulu." These signs of the times has the critic discovered, and it is not the least evidence of his beneficent breadth of vision, his liberal and disinterested spirit, that he has stayed the ravages of the Hamlet eruption long enough to make a note of his discovery. Let these things be counted to him for righteousness, even though his indiscreet praise should be the means of deluging Broadway with "Sultans of Sulu," all under differ-

ent names, of course, and should eventually be the means of producing in the American Aristophanes that vertigo which immediately precedes collapse. If Mr. Ade is wise he will hasten back to Chicago, where the east wind may blow the cobwebs out of his brain, and where the Western habit of untrammelled speech may purge his system of the poison of indiscriminate praise before that poison has done its work.

Undoubtedly "The Sultan of Sulu" is funny. Undoubtedly, measured by the standards of Broadway and of the New York critics, and considering the eternal vigilance of the censors, who seem determined to let no good things escape the public notice, it is an achievement of no mean order. Undoubtedly also the toboggan slide has not only been prepared for the author, but has been thoroughly greased, and we can only await the result with breathless interest. It is inconceivable that the author of "Arty" should accomplish the swift and unresisting descent that has closed the careers of so many others; but it is also difficult to believe, in the light of experience, that human nature should long remain impenetrable to the insidious vapor that he must breathe in New York. This favor of the critics, which, like the wind, bloweth where it listeth, like lightning is nearly always fatal, for in its way it is as injudicious and as implacable as their abuse.

All are agreed, it seems, that in the "Sultan of Sulu" we have the first libretto worthy of the name turned out in this country; but all greatness is relative, and before giving rein to the imagination in praise of any work it is well to observe whether the standard of measurement is inches or feet. But when all due allowance is made for the unmeasured enthusiasm of the critics we may well ask whether the atmosphere of Chicago is not superior to that of New York as a nursery for the future music of the United States. De Koven, long the pride and joy of New York, hailed from Chicago; the American Aristophanes hails from Chicago, and so does Harry B. Smith, who is, according to the Times critic, superior to Mr. Ade in the "lilt, sparkle and dash" of his rhymes, and must therefore, by an axiom of mathematics, be superior to Aristophanes of the ancients. It seems that Lochinvar must still come out of the West. Were it possible to teach New York the virtues of modesty and discretion the considerations here advanced are sufficiently significant to make at least a beginning in that direction; but to realize how hopeless the case is we have only to turn to the following from the very young person who, to employ his own euphemism, "chortles" irresponsibly in the editorial columns of the New York Evening Sun. Some Chicago writer has called in question the supremacy of New York in the matter of progress generally, and musical culture in particular, and the writer for the Sun rushes into the breach with a ferocious glee, unchastened either by adequate knowledge of the facts in the case, or by a due regard for his own exposed position:

It isn't our fault that so many rich Chicagoans like to spend their money here. What the fatal gift of beauty is to a woman, the fatal attractions of our little town are to New York. They are more than half unconscious. It is, therefore, painful to find the Tribune of Chicago losing its temper and talking this way about us and our musical affairs: "That New York is not only the greatest but also

the most important musical centre on the face of the globe is, of course, known to all men. Have not the citizens of that mighty metropolis told us on every occasion, suitable and unsuitable? Have not the music critics of that city written long and learnedly to prove the unapproachable excellence of their town and of all connected with it? And has not every other city, town and hamlet repeatedly been given to understand that do as it might it never could hope to approach in culture, artistic achievement, or general intelligence the metropolis of Gotham? Not even Paris in its proverbial self sufficiency equals New York in its consciousness of its own superiority and its oblivion to all that is taking place outside its own city limits."

Now for the head and front of our offending. Richard Strauss' "Till Eulenspiegel" was given here for the second time last week. It was first heard six years ago. "New York progressive! New York that loves the modern! New York that knows everything that is to be known!" The Middle Western critic chortles in glee, and proceeds to tell how Chicago had heard this same composition at "six different pairs of concerts," and then goes on: "And this previous [New York] performance—who is responsible for it? Theodore Thomas and the Chicago Orchestra! When Chicago's eminent conductor and his body of able players went down to Gotham and were received with a patronizing, very-good-but-run-away-home spirit by the knowing inhabitants of that unrivaled centre of artistic achievement, the Strauss Rondo was performed there for the first time."

As we said before we are always glad to hear about the progress of that lively city, its exposed plumbing and its great advance in musical culture—under a former New York conductor. Nay, more, we should not be sorry to take a leaf out of Chicago's book in the matter of an orchestra. If Chicago has anything to teach us we are glad to learn. Ditto in the case of any other place. By the way, do we refuse to patronize the Boston musicians when they come here? But even if "Till Eulenspiegel" has been given only a few times here, while, let us say, it is as familiar to the Chicagoans as the "Star Spangled Banner" or "Dixie," what does that prove? We have a big opera season, with concerts and recitals that are like the sands on the seashore for multitude. What are we to do? Life is short and music is very long. Perhaps if there were fewer events we should have time to cultivate special favorites.

But, all the same, we take off our hats to Chicago's musical culture and exposed plumbing, and feel honored at knowing that she has her eye on us. By the way, is it not possible that she likes "Till Eulenspiegel" because parts of it suggest the weird sounds of her own famous stockyards?

This reckless, misguided, and, in view of the circumstances, distinctly futile attempt at mirth is taken from the Sun of January 13, which seems to prove that the writer for the Sun reads no paper but his own. Certainly, had he previously read the decision of the Times' critic he must, whether agreeing with it or not, have felt the delicacy of his position in attempting to heap ridicule upon a city that is furnishing him all that he has of talent in the particular field under discussion. But since "our indiscretions oft do serve us well when our deep plots do pall" this contribution of the Sun's writer to the literature of the subject may prove valuable if viewed in the proper light. We understand perfectly that it is the self appointed task of the Sun to champion everything in New York, regardless of merit or consequences. Whether it is the reputation of the 400, the beneficent influence of the coal trust, or the superiority of New York as an art centre that is attacked, the Sun is always ready. A foregone conclusion renders reflection unnecessary, and, once we have accepted the dictum that "whatever is, is right," there is no course open but to "chortle" strenuously in defense of whatever can be shown to exist, whether that thing be a scandal in high life, or the disintegration of influences that make for high achievement in the arts.

It is most unfavorable to New York's pretensions as a centre of culture that she is compelled to draw her strength from without. That whatever looms within her as promising or masterful comes from somewhere else, if not from Chicago; that whether you investigate the antecedents of her kings of commerce or the antecedents of those who are holding her remains together in the various branches of art, it will be found that none of them was born in New York; that all were, for the most part, educated elsewhere; that the majority of them had demon-

strated pronounced ability before they came here; that a few of them had national reputations at least, and some of them were known in Europe before committing themselves to the tender mercies of the metropolis; but a circumstance still more unfavorable lies in the fact that of the most promising, who year after year pour into New York from all parts of the country, only a miserably small percentage survive the influences brought to bear on them here. And those who fail do so not because they are compelled to contend with men above their stature, but for reasons quite the reverse, as can be shown.

We will suppose that a young man from the West or South comes to New York. He belongs to one of two classes, those who have some reputation or those who have none. If he has no reputation he cannot get a hearing with the critics or anyone else; if he has some reputation he is equally doomed unless he is made of sterner stuff than the average of humanity. He may be an editor of some country paper, who has made himself and his section famous by means of a piquant and original humor. He takes a position on a newspaper that pays him fairly well, because he is under the delusion that he must live. The paper keeps him in bread for himself and his family, but affords no opportunity for the display of his particular talent, and in six months we no longer hear of him.

Suppose the young man has made a reputation as the writer of vivid and racy sketches of the particular locality in which he was brought up. In this case he has made that reputation on the fidelity and power with which he portrayed something that he knew perfectly; something that, being under his eye from day to day, was continually furnishing him with fresh inspiration; inspiration that he was free to work out in an individual, if not a wholly original, manner. In New York he is no longer surrounded by the conditions and influences that gave vitality and verisimilitude to his work, and work is quite as much the product of environment as character. The scenes that furnished his local color fade from his consciousness; the characters who supplied him with his daily grist recede, their salient traits grow dim; his portrayal, if he still attempts such, runs inevitably to caricature or to a degree of idealization that is equally fatal to a true presentment, though it may be more flattering to the community dealt with. Worst of all, the association to which he is subjected begins to deaden perception as well as aspiration. He listens to the twaddle of the clubs and the cafés and imbibes the fatal doctrine that it is necessary to write down to the public; he is haunted by the fear that what he does may be too good to get accepted; he exchanges the few fresh ideas he may have brought with him for the "hand me downs" of men who, because they no longer believe in anything, are incapable of creating, yet have a fatal facility in making use of what is originated by others. Thus he is wafted to obscurity.

The young man may come to New York with his lungs full of the free air of the prairies, his soul aglow with ambition and a libretto or a light opera score in his pocket. He alights in the midst of the arid banalities of Broadway, where, by sheer force of comparison, he finds himself a giant among pigmies, and his career is naturally at an end. He finds no rivals that can force him to his best; nothing against which to strengthen his sinews, which forthwith become flabby for lack of resistance, and the critics make haste to complete his downfall by comparing him to the ancient sages. From that moment he is one of the elect, and no wind of criticism may visit his cheek too roughly. By the time he has been in New York five years, unless he is more than ordinarily astute, unless he is more than ordinarily aware of the charms and the healthful influence of solitude, he is sunk to the lips in an in-

tellectual quagmire, and his last convulsive "chortle" is due.

There is, however, a systematic process of post mortem galvanization at work in New York, by means of which a man's reputation is kept alive long after he has sunk below the possibility of creditable achievement; and this, perhaps, is the most deplorable influence of all, since it guarantees to any man who becomes a member of the organization immunity not only from criticism but practically from competition. In almost any direction we turn in New York we find a society of mutual admirers fortified against assault by organization and eternal vigilance, and provided with weapons of offense and defense through the daily press. A few names are always to the fore, whether we are considering painting, sculpture, literature or music; and to understand perfectly that this prominence is not always the reward of merit we have only to attend the opera or a concert, to examine the meaningless array of canvases stretched before us at exhibits of painting, or recall the flabby and degenerate work of the recent exhibits of sculpture.

These names recur so constantly, so inevitably; they are so ingeniously ubiquitous that the sight of them induces a sort of nausea in those whose business demands the daily reading of the newspapers. Each of these men belongs to a bureau of publicity whose business is carried on with amazing energy and unflagging zeal. In this way reputations are made and the means of publicity monopolized by a few. Probably the most formidable, certainly the least pregnable, of these organizations is that of the critics, who are enabled, at no expense to themselves, to do the press work of their friends and indirectly their own. They manage to keep each others' names before the public by all the ingenious devices within reach of the mind that gives itself to small things, and in so doing place the press in the position of the parent who, by sparing the rod, spoils the child. Unhappily the press is the only tribunal by which work of all kinds is judged. Though a self constituted appraiser it is the only one that has even the semblance of authority; for the baleful influence of favoritism and of cliques is no less conspicuous among the ranks of artists themselves than among the critics who lend them support.

With a very few exceptions the decisions of the press are penned either by those who lack the qualifications and are without the data that would enable them to pass sound judgment or by men who, if not ignorant alike of the conditions in which they live and of the canons of true art, are indifferent to both; and, like the editorial writer for the Sun, are so swollen with civic vanity that they recklessly expose both the limitations and the weakness of their favorite city by "chortling" lustily in defense of the very things for which she is least to be commended. Has the writer for the Sun been to the opera of which he boasts, and does he regard it as a sufficient ground for flinging down the gauntlet? He has "a big opera season," he declares. True enough, he has the season; but can he be unaware that this same opera is a thing Chicago has refused to countenance at any price? He has "song recitals and piano recitals," he tells us, "as the sands of the seashore." So he has, more is the pity; for they are not all equally good. Chicago, it is true, has not so many, but the average is better; for the really good things go on, while the bad ones stick in New York for lack of means to get away. Then, crowning glory of all, he has an orchestra that would not be able to pay its gas bills in Chicago nor anywhere else west of the Hudson.

So much for those who chortle merely for the love of chortling! Then there is the other class that is ever busy grinding its axes and those of its

friends. The members of this class have very little time to give to the work for which they draw a regular salary. They are all doing something else, and that something, being more precarious than their newspaper work, needs to be fortified and strengthened by their best energies and all the ingenuity they can command, in order that what is uncertain may be made as nearly certain as the nature of the case will allow. Criticism is a side issue, therefore it is either occupied with dead matter or devoted to personal and private ends. The critics use the columns of their several papers freely in patting each other on the back. It is chiefly by reason of this practice carried to excess that they have outlived their usefulness. There is no vainer hope than that based on the belief that by means of the press it is possible to make black pass for white. This is an opinion very generally entertained among certain classes of people, but it has been again and again disproved, and the critics themselves, to whom it has been so useful, have done their best to give it a final quietus. It is doubtful whether it has ever been possible to hoodwink the public to any great extent since the right of free speech was first acknowledged. It certainly is not feasible now. A newspaper that for two or three generations has borne a reputation for just and unbiased decisions may for a time, after departing from this course, impose upon its particular constituency; but those dulled of comprehension must finally be roused and forced to reflect by a chorus of praise in which there is not a single dissenting voice. This alone is enough to arouse suspicion without the results of the pernicious system that meet us on every hand.

To expect an artist, even the best, to do his best work on a diet of continuous praise is to expect the impossible. The spirit may be devoted to art with a supreme consecration, but the flesh is weak, art is long and time fleeting; and precisely in the degree that an artist is stimulated by just and discriminating criticism does he become enervated by comment that is prompted by ignorance, indifference or favoritism, even though he may be the objects of its partiality. If the artist is not above the weaknesses common to the flesh the critic certainly is not, and yet he is the chief offender in the league of mutual admiration. His connection with the paper gives him a tremendous advantage over those whose aims may be no broader than his own but whose opportunities are restricted for lack of an organ, and by uniting with other members of his profession he not only secures his own position but shuts the door in the face of all who are not willing to accept his terms and follow his example.

New York draws her population literally from the four quarters of the earth; is one of the most cosmopolitan cities of the civilized world; her cultured class is drawn from every State in the Union and should be representative of the whole country; but because the press is necessarily the vehicle of public opinion, and because opinion, so far as it is expressed by the newspapers, is the opinion of a few persons working in concert—always the same few—New York wears to the country at large and to the world at large an aspect of rank provincialism that could not be matched in any other town of 3,000 inhabitants in the United States.

It has been the fashion to assume that, because New York is a great commercial centre, it must by virtue of that fact alone become a great art centre. Those who reason thus are unfamiliar with the conditions under which great works of art are conceived and the means by which they are brought to completion. Any place in which the cost of living is high leaves an artist neither the time nor the means for pursuing any work to the conception of which repose is absolutely necessary; upon the execution of which infinite labor and patience must be expended. Those who compose the music and write the books of the future will dwell far from

the madding crowd, as those have done in all ages who have accomplished great things. New York, when her millionaires have finished buying up old masters and other spurious relics of Europe, may become a market for the works of genius wrought elsewhere; but she is not likely to become the cradle of genius. It is as a market that she now appeals to artists that wish to dispose of their work, and it is because she is a market and not a studio that her atmosphere is fatal to inspiration.

What is true of the poet and the musician considered as a composer is not true of the musician considered as a virtuoso. He is not a creator, but an interpreter, a venter, so to say, of other men's wares, and he flourishes most in the crowded centres of population. The things that militate against art along other lines do not apply to him, and there is no good reason for New York being behind in the art of musical interpretation. For years she has been drawing not only upon Europe but upon a vast tract in this country filled with a proverbially resourceful people. For quite a hundred years she has been appropriating and assimilating everything that came her way, yet she has founded neither a school of philosophy nor a school of music. She has not even produced a librettist. Chicago, according to the critic of the Times, has all three. By what accident has Chicago achieved all this? Chicago is also a marketplace whose atmosphere is inimical to repose. We know that she is full of strange religions and unholy cults. By what magic of Satan has she produced an Aristophanes?

The writer in the Sun suggests the stockyards. Perhaps he is right in assuming that Chicago's chief industry has had some occult influence on the development of music in Cook County. The allusion of the Sun brings to mind the fact that Cincinnati is also a community of pork packers, and that Cincinnati also has a permanent orchestra, though it is a little over twenty years since Thomas went there as a missionary. There may be more in this combination than meets the eye. Let us try it, by all means, as a last resort. If the Chicago stockyards have accomplished in a few years what all the money poured out in New York in the interest of music has failed to accomplish, let us have stockyards in New York. The more the better. If, as the writer for the Sun says, we are willing to learn of any town that has anything to teach, let us sit at the feet of Chicago and learn to pack pork. Why does not Mr. Carnegie, in view of these results, found stockyards instead of libraries? Why does he not give New York an abattoir instead of wasting his money in propping, for a season, an organization that is already doomed; which, after "sixty years of consecutive service," has made so little progress that it is compelled to ask for a subsidy. The Boston Symphony is less than half the age of the New York orchestra and is on a paying basis. The Philadelphia orchestra is but three years old and is doing better work. As a protected industry the Philharmonic Society would be an expensive luxury, but it is doubtful whether it would, even when reinforced by a porkpacking establishment, add lustre to the city of its birth.

IS it possible that Macmillan & Co., of London and New York, could have published under the imprimatur of 1902 a new edition of George Grove's Dictionary of Musicians without having it edited? As an instance of what a cursory examination

A PECULIAR DICTIONARY.

shows of this edition of 1902 we can call attention to the fact that the biography of Cæsar Franck occupies a column and a half in this book, whereas those of comparatively unknown English, German and Italian musicians, and of English musicians even unknown in England, occupy two, three or five columns. But worse than all is a list shown through a mere rapid examination of the index representing important musical

people whose activity runs over the last five and ten years, whose names do not appear at all in Grove's Dictionary for 1902 published by Macmillan. Elgar, the English musician, whose "Dream of Gerontius" was performed some years ago, is not mentioned, but is it not surprising to think that Richard Strauss is not in this book? Stervatscheff and Musourgski are not mentioned in it, and the Scandinavian composers, Sinding and Stenhammer, are also absentees. For instance, we cannot find the name of Siegfried Wagner, nor Bungert, both composers and important people in the field of music. Zwintscher, the celebrated Leipsic pedagogue, is not in the book, and the well known French composer, Bruneau, cannot be found, nor can Messenger. The trio of Italian composers—Puccini, Mascagni and Leoncavallo—are not in Grove's Dictionary, edition of 1902! Herman Wolff, an important figure in the musical world, now dead, is not to be found, nor is the conductor of the Vienna Court opera, Mahler, and our own E. A. MacDowell cannot be found in the Dictionary. And it must be remembered that this is merely a cursory examination, not a regular statistical review.

Among reproductive artists the following names cannot be discovered in that Dictionary: Harold Bauer, Moriz Rosenthal, Ysaye, Joseffy, Busoni, Josef Hofmann and Melba. Among the conductors it is remarkable that Mr. Nikisch and Mr. van der Stucken are not registered in Grove's Dictionary, Edition 1902, and even Paderewski cannot be discovered, although he has been before the public 15 years and more. Of course, that is a remarkable edition of affairs. The musical journals are treated in an unfathomable manner.

Under the heading of United States of America we find the following, and we make a parallel column showing exactly the status of affairs:

UNITED STATES OF AMERICA.

The leading musical periodical in the States is Dwight's Journal of Music (Boston), which has been noticed under its own head, Vol I, P. 478.

Another Boston periodical is the Musical Herald (monthly), No. 1 of which appeared in January, 1880.

The Music Trade Review (New York) is published weekly, large folio, price 10 cents, edited by Gotthold Carlberg, and now in its eighth year. It does not confine itself to the music trade, but contains notices of concerts, criticism, reviews and correspondence on musical subjects in general, all marked by great intelligence.

The Musical Review (New York), weekly, was started October 16, 1879, and bids fair to be an able and satisfactory periodical.

The Philharmonic Journal and Advertiser (New York) is edited by Jerome Hopkins and published monthly—eight pages.

None of the papers mentioned above exists today and did not at the time of the original edition of Grove's Dictionary. How these names could be inserted in 1902 is one of the mysteries of musical conditions; but what have Macmillan & Co. to say about this? Is it not rather dangerous to place a book like this on the market, which, on a mere superficial examination, discloses such inexcusable errors. A close examination of the book will probably show so many mistakes as to make it absolutely useless for the purposes of a dictionary.

THE Sun of Saturday had over a third of a column on a concert at the White House. It mentioned, of course, all the society people present,

SLIGHTED BY THE DAILIES.

and after an account of the social event said: "The harpist, vocalist, violinist and pianist furnished the music in the East Room." These four were artists. They do not advertise in the Sun and the Sun does not mention their names. THE MUSICAL COURIER publishes thousands of names of musicians every year and what they are doing, whether they advertise or not, and were they to appear in the White House this paper certainly would give their names. This is a good advertisement, because it induces musicians to advertise in the daily papers in order to get their names into the paper, and in that manner to sustain the critics.

Every musician in the United States who wants to be known through the daily papers should set aside from \$2,000 to \$3,000 a year as a special advertising fund, in order to secure prominence for himself through the daily press. As most musicians are not able to go as high as \$2,000 a year for the daily papers, their names will not be mentioned, and that would put an end to music in the United States if it were not for the fact that such a paper as THE MUSICAL COURIER exists; that is one of the reasons why THE MUSICAL COURIER does exist. If the artists who appeared at the White House on that occasion will send their names and their program to THE MUSICAL COURIER we will be pleased to publish it, as usual, free of charge.

HENRY T. FINCK, the scholarly critic of the

New York Evening Post, takes his fling at a question which is just now interesting most of our local music lovers. In his well written column of last Saturday Mr. Finck says: "Walter Damrosch's lectures on Wagner's music dramas, which are a real aid to their comprehension—much more so than his conducting of them—and which are attended * * * The Germans know that the conductor's the thing, not the orchestra, or the rehearsals. * * * Even the Spaniards know more than the New York critics regarding the superlative importance of the conductor in orchestral concerts. While these critics constantly assert (though nobody believes them) that the one essential thing is rehearsals, the Madrid Orchestral Society has made arrangements to have its concerts conducted by Richter, Mottl, Schuch and Nikisch. Lucky Spaniards!" * * * Matters must really be at a pretty bad pass when indulgent Mr. Finck feels himself called upon to utter such pointed and pertinent protests. It is to be hoped that they will be heeded.

When the critics of the New York Tribune and New York Sun have personal interests in the Philharmonic Concerts—one as annotator, the other as collaborator with the conductor in an opera the latter is said to be writing—it becomes impossible for them to view the Philharmonic situation from the elevated and neutral position Mr. Finck, the New York Herald and THE MUSICAL COURIER occupy in the premises. Critics must be independent in their positions if they desire public attention. All these private entanglements create coteries and cliques, and the history of music proves that cliques endanger musical development in every community where they exist. Here in New York they have nearly killed good music and have reduced music criticism in the daily papers to a minimum. This very condition as it now prevails was clearly predicted some years ago by this paper.

THE excellent photographs of Madame Nordica and Edouard de Reszké which appeared on the cover of THE MUSICAL COURIER last week were from the studio of Aimé Dupont.



A correspondent, F. G. M., writes: "Dear Sir—In your parody of last week you make Brahms write a love letter in 1831. Did it escape your notice that Brahms was born in 1833?" Mark Twain could write a suitable reply to F. G. M.

London Punch takes a shy at the German musical invasion of England. In a column headed "Musical Gossip in 1920," there are these significant passages: "For the first time for many years a native singer was heard at the Popoffsky concerts on Saturday. No satisfactory reason has been given by the directors for this rash act, which met with well merited reprobation. The Musical Directory for 1920 has just been issued. It contains the names of 14,324 persons, of whom no fewer than 53 are English. Of these, however, 41 are upwards of eighty years of age."

Illustrative of the longevity of German musicians, Wagner once told this story: "An oboe player, aged 92, and his wife, aged 90, were returning from the funeral of their oldest son, a flutist, who had died at the age of 71. They were both deeply grieved. Sobbing, the wife turned to her husband and said: 'I always told you, Hans, that we would never raise that child!'"

Statistics are always interesting. Someone has figured out that there are in the city of New York $3\frac{1}{2}$ music teachers for every 1,000 persons in other occupations. Who are the $\frac{1}{2}$ teachers?

It was Moriz Rosenthal who asked: "What pleases a pianist more—to read a good notice about himself or a bad one about his colleague?" It is a difficult question.

The Harrisburg Telegraph goes off at a tangent about a young pianist named John Thompson. Give a managing editor the bit on any musical subject and the result is generally awe inspiring. For instance, the Telegraph man plunged boldly into his subject by asserting that "John Thompson is probably the first American to show unusual genius at a very early age. At about the age of six he was placed in the hands of a local teacher of Williamstown. The boy made such rapid progress that, like Handel, he soon knew as much as his teacher." The boy wonder is next heard from at Atlantic City, "where he won a magnificent gold medal in an eisteddfod." Later he "also won prizes at Reading, Lykens and Shamokin." This kind of ill advised encouragement often spoils the

embryo musician, and is largely responsible for "so many broken purposes and lives left in the rough."

Dumas and Balzac were not the best of friends. Once, in the foyer of the Odéon Theatre, Balzac was talking loudly to a group of literary men. "When I have written myself out as a novelist," he said, "I shall go to play writing." "You can begin at once, then," called out Dumas, who was standing near.

Godowsky, the pianist, who is now living in Berlin, has a very clever little daughter aged about seven. Recently Mrs. Godowsky said to the child: "Why do you pack away your toys so carefully?" "I'm going to save them for my children to play with," answered the little girl. "But suppose you should never have any children?" continued Mrs. Godowsky. "Oh, then I'll give them to my grandchildren," was the unexpected reply.

Mr. Runcimann, of London, does not like Richard Strauss. After mature deliberation—suppose he doesn't.

Charles Matthews gave a sober minded Scotch friend a ticket to the performance of "Used Up," in which Matthews' part was uproariously funny. After the play Matthews asked his friend how he enjoyed it. "Awel," said he, "it pleased me much; you played it uncommon natural. But, mon, I had a hard matter to keep frae laughing."

The Dramatic Mirror says that there are seven new theatres now in course of construction here. The combined seating capacity of our present theatres is about 43,000; with the new ones it will be 58,000. To fill these theatres there will have to be at least 400,000 visitors a week, or one-eighth of the entire population of Greater New York and its suburbs. However, New York has a floating population estimated to average more than 200,000, and among this contingent are to be found a much larger relative proportion of playgoers than among our residents.

Authentic bon mots of Richard Strauss are exceedingly rare. Here is one that merits repetition. During his recent visit to London the great composer was given a dinner, at which some musicians and critics were present. One of the scribes concluded a long and flattering speech with the sentiment: "Richard Strauss knows all. He is the Buddha of composers." During the applause that followed, Strauss said in an undertone to his neighbor: "If I am a musical Buddha, then that critic is a musical Pesth."

Somebody's imagination ran riot in the New York Herald of last Sunday. There was an article on "The Hypnotic Influence of Music." A foolish faced young man, with eyes rolled heavenward, posed at an upright piano. He was trying to show the physical effect produced on the performer by the music of Handel, Wagner and Johann Strauss! Providence forbid that any of us should look like the young man in the Herald pictures. He is the typical "dying duck in a thunderstorm."

A passage of peculiar interest read: "Everyone recognizes a mysterious influence in music. * * *

It is reasonable to suppose that a musician who creates this influence will be affected most by its powers."

It is reasonable to suppose nothing of the kind. Anyone burdened with such an illusion should see Ysaye practicing poses in his dressing room before going on the stage. Or our idealist should have overheard a certain conversation between Paderewski and his manager, to wit:

Paderewski—When does our train leave?

Manager—In half an hour.

Paderewski—When must we leave the hall?

Manager—In twenty minutes, sharp.

Paderewski—Well, I'll go on and play that Chopin sonata. When fifteen minutes are over you drop a book behind the scenes and I'll hurry the finale.

Also the believer in the hypnotic influence of music would have been much interested in a certain "Tristan and Isolde" performance given long ago in New York. Lilli Lehmann was the amorous Irish princess. The languishing garden scene was in progress, and Lehmann, reposing on the stone bench, was listening with rapt expression to Tristan's passionate outpourings. The audience hung on every tone, on every syllable. Suddenly, in a stage whisper loud enough to be distinctly heard in the wings, Lehmann said to Tristan: "You're singing like a pig tonight, colleague."

So much for the hypnotized musical performers!

"Why do I often hear you called 'Sir Edward'?" asked an acquaintance of Edward Elgar, the well known English composer. "That story dates far back and is a joke on me, I am afraid," answered Elgar; "it dates back to the time when I was an ignorant little country lad and went up to school from Broadheath to Worcester. When I came into the classroom the teacher asked me: 'What is your name?' 'Edward Elgar,' I replied tersely. 'Add the sir,' reprimanded the teacher sharply. 'Sir Edward Elgar,' I corrected. Ever since that day all my old school friends call me 'sir.'"

Nat Goodwin's stories are always neatly turned. This is one in which Maxine Elliott gained a point over her clever husband. They were arguing the old Bacon-Shakespeare question. "Do you really believe that Bacon wrote those plays?" asked Nat. "I don't know, my dear; when I go to heaven I'll ask him," answered Maxine amiably. "He may not be there," growled Nat. "Then you ask him," was the unperturbed reply.

A Southern newspaper speaks of a local pianist who "played with fire." It was not stated whether he burned himself.

Commenting on the growth of our American hardware industry a trade paper says: "Last year over half a million American hammers were exported to Berlin." The German critics are evidently preparing for Paderewski's appearance in the capital at the big musical festival in 1904.

This is from the New York Evening Telegram's musical column: "Perhaps we have progressed in art and song, but when one recalls the days when Viardot-Garcia, Lablache and Mario sang the same opera ('Le Prophète'), for which Viardot-Garcia herself wrote the aria, 'O, Mon Fils,' one doesn't

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feel well content in our day and generation." This will be news indeed to admirers of Meyerbeer.

He began in a very small way,
But he said, "Now I've come I shall stay";
So he advertised well
And he soon found it tell,
What he earns—well, I really can't say.

Singers are very fond of animals. Patti loves spaniels; Emma Thursby dotes on parrots; Calvé cultivates cats; and many of the artists at the Metropolitan Opera House indulge in a little hoarse now and then.

A man named John Sebastian Bach was brought before an uptown New York magistrate last week. "You bear a name known all over the world," remarked the justice. "It ought to be," answered the prisoner; "I was the first man that ever held up a train in New York State."

After the recent Kneisel concert a violinist said: "Boston ought to be called 'the City of Rehearsals.'"

Something funny occasionally comes out of Philadelphia. This was in the Press not long ago: "Gee! I've discovered a great book to dramatize, and the copyright's run out on it," exclaimed the theatrical manager; "why, I can get a dozen or more good plays out of it." "You don't say? What is it?" "Why, it's called 'Tales from Shakespeare.'"

The Guide Musical gives a few of the opinions expressed by prominent musicians when Wagner produced his "Tannhäuser" in Paris some forty years ago. Auber said: "How bad this (meaning 'Tannhäuser') would be, if it were music!" Rossini said: "As it is a question of the music of the future, I will give my opinion fifty years hence." Berlioz wrote: "Ah! Dieu du ciel, what a performance! What bursts of laughter. The Parisian yesterday showed himself in a new light. He laughed at the bad style of the music; he laughed at the follies of the orchestral buffooneries; he laughed at the eccentricities of an oboe; in fact, he comprehended that there is such a thing as style in music. As to the horrors, they were hissed magnificently." Prosper Mérimée expressed himself thus: "An extreme, nay, a colossal, weariness is found in 'Tannhäuser.' It seems to me that I should be able to write something similar through the inspiration of my cat walking over the piano keys. Everybody gaped, but, at first, all wanted to appear as if they understood this enigma without a name. Someone said, near Madame de Metternich's box, that the Austrians were taking their revenge for Solferino. The fiasco is enormous. Auber says that it is Berlioz without melody."

The tenor Guille, formerly with Patti and last season in vaudeville, is said to have lost his voice. He can now make a success at the Royal Opera in Berlin.

A Kansas paper tells of the funeral of Charles Rich, a musician. "The preacher concluded his remarks and said: 'We will now pass around the bier.' Some of the musicians present cleared their throats and looked expectant."

Henry T. Finck can always reel off a good musical anecdote. The following is a characteristic one: "It is related that Offenbach once devoted a whole evening to playing Bach to the opera composer Linnander. His colleague was amazed at

what he heard. 'That's grand!' he exclaimed; 'but you ought not to make this music known to the public. There is much in it that we might utilize in our own works.'"

Rafael Joseffy contends that there are only two species of sincere handshakes in this world—the one when two pugilists meet in the centre of the ring, and the other when at a concert the soloist publicly shakes hands with the conductor!

A pianist recently opened his recital with Schumann's "Träumerei," Chopin's Berceuse and Grieg's "Lullaby," after which the audience took the hint and went to sleep.

Richard Harding Davis knows nothing about piano playing. Recently he picked out with one finger the melody of "Home, Sweet Home" and memorized it. At an evening party a friend asked Davis to play and the surprised guests added their chorus of entreaty. Reluctantly the author consented and seated himself at the piano. He raised the lid, looked at the label and turning to the party said in a disappointed tone: "I can't find the starting note. I always play my tune on a Steinway and this is a Weber. Where would the note that is under the W on a Steinway be on a Weber?"

Dr. Roswell Park said: "You can look in the throat of a child and see upon which foot it is standing, because the blood collects on the other side of the body." That is not wonderful. Many a musician can, by looking in his pocketbook, tell what he is to have for dinner.

Any current musical story not told in this collection should at once be forwarded to THE MUSICAL COURIER office, care of

LEONARD LIEBLING.

DO the musical people of this country know that 180,000 pianos were made in the United States in 1902? Do they know that there are some piano manufacturers in this country

THE PIANO INDUSTRY.

that produce as many as 1,000 pianos a month—not a year, but a month? Have the musical people of this country any idea of the enormous extent of the piano industry? Do they know that there are over 100 thoroughly equipped factories and 50 other factories that are gradually increasing so that they can also reach an equipped condition? Do the musical people of the United States know that there are as many pianos made in the United States as the other countries all together produce, if not more? Do the musical people of this country know that nearly all of these pianos are made for domestic use, and that not one per cent. of this number—not 1,800—are exported? Do the musical people of this country know that the natural demand for pi-

anos coming through the furnishing of houses, through marriages and through the growth of the population amounts to nearly this number? These are interesting facts which might be of some use considering the future prospect of music in the United States.

ADA CROSSLEY REACHES AMERICA.

IN spite of a very rough journey and a tiresome delay in reaching here, Miss Ada Crossley stepped on the dock from the liner Philadelphia, Sunday morning, in the most radiant health and spirits. She passed through the ordeal of customs inspection with the serene calm that only a woman can feel who—famous for her rare taste in dressing—knows that every trunk cover and every tray lifted will reveal exquisite gowns and wraps, and hats and toilet trifles galore.

It took some time, that inspection, for the trunks were large and various in size; however, the noted Australian contralto chatted volubly of the trip across, of her enjoyment in the clear, bracing air and brilliant sunshine, of her delightful anticipations for her concert tour, of the intense desire, now for the first time realized, of visiting America—always heretofore impossible because her time has been so crowded with engagements in season and out, on the other side.

A very handsome and striking looking woman is Miss Crossley. Tall, of commanding presence, yet slender and very graceful in carriage, with clear, English complexion and coloring, fine features and an abundance of light hair, which in the sunshine takes on a beautiful copper bronze color.

She reached here with little time to spare, for she sang at Morris Bagby's morning musicale at the Waldorf-Astoria, Monday, left yesterday for a recital in Toronto on the 22d, returns here for a drawing room musicale on the 27th, then Detroit on the 29th of January. In February she will give a recital in New York and then there are dates in the Middle West and South, and in March some big festivals, as well as recital engagements, in most of the principal cities, including Syracuse, Montreal, St. Louis, Galveston, San Antonio, Austin, Dallas, and she will return to New York to sing the part of Angel in the "Dream of Gerontius" with the New York Oratorio Society.

Marguerite Stilwell.

MARGUERITE STILWELL, pianist, is in New York this season, spending two days in Albany every week teaching a good class. She has many pupils here also, and will shortly begin a series of ten concert engagements. When she played at the New York State Music Teachers' Association meeting in Newburgh, last June, this paper said, quoting as follows:

The fine interpretations of Margaret Stilwell, pianist, awakened much enthusiasm.—Troy Budget.

The piano recital by Miss Stilwell attracted the fullest admiration of her audience. She is a decided blonde and a handsome young woman, and her entrance on the stage called forth the hearty welcome of her many friends. She plays with absolute precision, and the entire authority with which she renders her program attests the command she possesses of her technical resources and thorough musical training. In brief, Miss Stilwell is an artist of no secondary rank.—Newburgh Journal.

Meysenheym Students' Musicales.

THE next musicale, the younger pupils, occurs tomorrow, Thursday, at 3 o'clock, at the studio of Madame Meysenheym, 161 West Ninety-first street. Those singing will be Misses Alma Katz, Asta Nilson, Estelle Weil, Auguste Fisher, Eva M. Cuttelle, Lydia Templeton, Verona Miller, Lillian Upperman, Lillian Maas, Lulu M. Saul, Laura Krauss and Estelle Emmons, and the composers represented will be Rubinstein, Gounod, Bizet, Schubert, Grieg, Verdi, Meyerbeer, Mascheroni, Miltenberg and Cowen.

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DISCLOSURES REGARDING THE BOSTON SYMPHONY ORCHESTRA.

Boston, Mass., January 16, 1903.

To the Editor of The Musical Courier:

OUR issue of December 10 contains an editorial entitled "Permanent Orchestra," in the course of which you make the following statement:

"At the same time we are suffering from this want of a permanent orchestra, and it cannot be permanent under its charter, because its members must make their living outside, playing in orchestras, theatre orchestras, balls, parties, restaurants, dances, receptions, weddings, &c. Members of permanent orchestras are not allowed to do this because it interferes with their bowing and with their work, &c."

The above statement should not be allowed to remain uncontradicted, as here in Boston the members of the Boston Symphony Orchestra are allowed to do just the cheap business above mentioned, although by the terms of their contract it can be prevented at any time by Mr. Higginson. This great organization, of which Boston is so proud, has proved in some ways to be not an unmixed blessing, as the tendency has been to create almost a musical monopoly, the facts being that while the series of Boston Symphony concerts are eminently successful, almost all other musical enterprises are doomed to financial failure. Grand opera does not pay, and recitals by the most renowned artists, with very few exceptions, do not draw a paying audience. Then, again, the constant importation of foreign musicians, which has now been going on for nineteen years, has given us a body of some eighty men who, under present conditions, compete with the local men, some of whom were formerly in the orchestra, for all kinds of orchestral business, and the result is that the salaries of orchestral musicians, instead of going up, as they should, in this day of high prices for food, coal, &c., have come down about 25 per cent. from what they were twenty years ago in some classes of orchestra work, and in no case has there been any increase of salaries except when paid by Mr. Higginson himself in the Symphony Orchestra. It can be truly stated that the policy of sending abroad for artists so extensively has not been justified by the results obtained in the long run. It is true that some artists of the highest rank have been secured whose talent has justified their being imported, viz., Sautet, Mole, Pourtout and Longy. Others have proved to be no better than could have been had right in Boston or New York, while in a few cases the men imported (with such a flourish of trumpets) have been of the most ordinary calibre, and had they been local men would not have been allowed to play ten days in the orchestra. Yet rather than admit that a mistake has been made, those same men are allowed to stay in the orchestra, and, in some cases, to draw the highest salaries. It is reported that Mr. Higginson, in his annual address to the orchestra last May, devoted a part of his remarks to congratulating the orchestra that they now, after many years of trial, thanks to the talented "Frenchmen" he had imported, had a woodwind section on a par with the fine body of strings. Mr. Higginson cannot be a fine judge of the "woodwind" or he would know that at the present time, outside of M. Longy, the truly eminent oboe of the orchestra, there are no players there of the highest rank, and in one case the imported artist is a player of the most ordinary ability.

It is surely strange that Mr. Higginson, patriotic citizen as he is in all other respects, should allow his great orchestra to be managed in such an unpatriotic manner. Strange it is that if his artists have no sense of the dignity of their position as members of the great Boston Symphony Orchestra, and are willing to accept engagements at Keith's Theatre at a low salary, and to appear sandwiched in between a lot of trained animals and acrobatic acts, and also at theatres, restaurants and balls, he does not put a stop to such work, as by their contracts he has a right to do. Surely the outlook is discouraging enough already to a local musician when he sees the orchestra being filled up each year by more and more new men from abroad, who draw the highest salaries for the least work, not to have these same men in many cases proceed to compete with the local men for all classes of orchestral work in Boston and vicinity. At the present time no summer hotel, from Maine to Rhode Island, is satisfied unless they can advertise "music by Boston Symphony players," even if there is only one member of the Symphony who plays, the rest being picked up here and there. The public are not supposed to know the difference. Another thing has been commented on the past season, viz., the influence being used by "society ladies" to get their protégés admitted to the orchestra. The admission of two members is said to be brought about by the above "society" influence, the rumor being all the more credited, as the abilities of the

players alone would hardly entitle them to the distinction of membership in such an orchestra. It is certainly a laughable state of affairs when one sees the name "Symphony Orchestra" a dozen times a week in the daily papers as playing for "Mrs. Mears' reception," or "Madame Wiggins' ball," or at "Miss Harmony's wedding," or at "the hop at the Ocean House," or at Hotel Preston. To "cap the climax" we read that "Symphony men will play each evening at the Hotel Somerset" and "The Lenox."

The "dear public," which is not at all musical, has come to believe that to be a member of the "Symphony" makes a man an "artist," and not to be one of the "elect" is a sure sign of lack of talent.

Quite recently in a Boston paper was published an account of a society ball in Worcester, with "delightful music by the Salem Cadet Band, and Mr. Gott and his 'Symphony men,'" and there were probably a number of members of the Boston Symphony Orchestra who were willing to do such business and at the ordinary price, as it is well known that Mr. Gott, who is perfectly honest, pays only the ordinary price to his men. And again it is claimed that persons, other than the players, connected with the management of the Boston Symphony Orchestra have been known to take orders to furnish an orchestra for a reception, wedding, &c., and turn over the engagement to some member of the orchestra who engages personally the men and takes charge of the affair, it being so arranged that each one above mentioned takes a liberal slice of the money paid as "commission," so that in many cases by the time the men who do the work are paid they get a low price on a par with the ordinary player, so called, who cannot add the magic words "member of the Symphony" on his card. One is forced to the conclusion that either many members of the Boston Symphony Orchestra are sadly lacking in respect to Mr. Higginson and the dignity of their position as members of his great orchestra, or that they are not paid the generous salaries that the public is led to believe are received by those fortunate enough to be admitted to that noted company of players.

The above remarks, Mr. Editor, will throw a little light on the orchestral situation here in Boston, and show that your statement above quoted, which I have taken as my "text," is not borne out by the facts and conditions as they now exist in Boston. Let us hope that the contrary may be the case with the permanent orchestras in Chicago, Cincinnati, Pittsburgh and Philadelphia.

SUBSCRIBER.

Elsa Ruegger—The Lalo Concerto.

AT the next Philharmonic Concerts, January 30 and 31, Miss Elsa Ruegger, the eminent 'cello artist, will play the Violoncello Concerto of Lalo. When she performed this work at Ostend, in the Kursaal, the music critics wrote as follows:

At the second "concert artistique" we had the extreme pleasure of hearing a most beautiful work, which was entirely unknown to us, and at the same time a young artist who has not played in Ostend for quite a number of years.

In 1896 Mlle. Elsa Ruegger, after receiving a brilliant first prize at the Conservatoire Royal de Bruxelles, was presented to the Kursaal public. The young pupil of M. Jacobs had not reached her fifteenth year, and everyone marveled at her extreme precocity and superb talent.

The young artist has fulfilled all her promises, and today it is a beautiful young woman who comes back to us—her talent ripened by study and a reputation established through six years of fruitful concerts, for Mlle. Ruegger has toured both Europe and America, receiving the most flattering success everywhere.

Mlle. Ruegger interpreted Edward Lalo's concerto in ré, the work of a genuine "symphoniste." It contains many well placed themes, especially in the intermezzo, a strongly dramatic prelude and a very brilliant finale.

If the orchestra has a brilliant and difficult role, that of the soloist is, in parts, simply crushing. Mlle. Ruegger proved herself to be an accomplished artist in the interpretation of this work of Lalo, her technique being very finished and her style beautiful, without any mannerisms or affectations.

The young artist also played an Elegy of Liddle most charmingly. The 'cello is the instrument above all that touches the heart and approaches nearest the human voice.

The public was not stingy with its marks of flattering admiration and the young artist had a magnificent success.—La Saison d'Ostende, July 12.

Thursday afternoon we had the pleasure of hearing a marvelous artist in the Kursaal. Mlle. Ruegger was the heroine of the day, and she showed her superb qualities as virtuosa of the highest rank in the Concerto of Lalo, Elegy of Liddle and Popper's "Spinnlied."

What a beautiful artist and what a magnificent artistic nature! She is truly marvelous! There is no other word but this to characterize the remarkable talent of this extraordinary virtuosa, who is above all we have ever heard up to the present time.

Mlle. Ruegger was applauded, called for again and again, something that very rarely occurs in the Kursaal.

We congratulate and thank Mr. R— for having given us the opportunity of hearing this artist.—Le Carrillon, Ostende, July 12.

Julia Rudge.

JULIA RUDGE, the contralto, sang at Stamford recently, achieving genuine success. Her immediate engagements will be in Passaic and Newark, and on February 4 she will be heard in Brooklyn.

Obituary.

Prof. Alfred Blume.

IN the death of Prof. Alfred Blume at Berlin last week the musical world has lost one of the most eminent exponents of the art of singing.

Giving up the honors pertaining to an officer's life in the German Army, he followed the strongest inclination of his nature, and devoted his time entirely to the profession of music, which had always filled his heart and mind. His extensive studies with many of the greatest masters filled him with a desire to perfect a method that would bring the highest results to the largest number. Being a keen observer and a seeker after truth, Blume's years as co-worker with the elder Lamperti made it possible for him, with his already wide experience and native ability, to develop those principles of tone production for which the Blume method is known. The results are manifest through the successes of such pupils as Anton Schott, Marie Brema, Plunkett Greene, Katherine Fisk, Rose Ettinger, Louise Voigt and many others; also Pinerini, the Hamburg tenor, who sang last summer successfully with Nordica in "Tristan and Isolde" at the Munich festivities.

For many years Professor Blume was known as one of the leading teachers in London, and later became director of the Royal College of Music. In 1896 he received from the German Emperor the title of royal professor, and was called to Wiesbaden to be the instructor of the soloists of the Royal Opera.

In this trying position his health failed, and it became necessary for him to seek a change of climate. Since that time he had lived quietly in Berlin, receiving only a limited number of pupils.

He was a man of broad culture and high ideals, whose very presence inspired confidence. His recent severe illness was of short duration and his untimely death, at the age of sixty-six years, is keenly felt by many persons in the musical world of America, England and Germany.

Cornelia C. Lathrop Burdett.

BURDETT—Died at Arlington, at 4 o'clock last Sunday morning, January 11, 1903, Cornelia C. Lathrop, widow of Jesse Burdett, late superintendent of the Rutland Railway, and mother of John L. Burdett, paymaster of the New York Central and Hudson River Railway.

Mrs. Burdett was well known in Rutland, not only through her husband's long official life here, but through her own social and institutional activities. For many years her home was at the Bardwell house, and she had gathered about her a large circle of warm personal friends. She was an earnest churchwoman, and her influence was felt through the Diocesan Auxiliary and similar organizations. She was a prominent and peculiarly active member of the Daughters of the American Revolution, having served several years as regent for this State. To these and similar organizations, civil and social and ecclesiastical, she brought unusual administrative ability, indomitable energy and unflagging zeal. Whatever she undertook was sure to succeed, and she was never known to grow weary or turn back.

She was born of good New England stock, in 1831, and to the day of her death never lost her interest in the little village which was her early home and in which she died. Her loyalty to the community was intense. She would never listen to a word of depreciation, and she gave of her strength and her resources most freely for its betterment. Much of the present beauty of the village street, of the village church, is due to her constant industry and thoughtfulness. She was a considerate neighbor and a faithful friend, and there are many to keep her memory green.

We publish from the Herald of Wednesday, January 14, the above reference to the mother of John L. Burdett, well known in musical circles in this city, and president of the Manuscript Society for the second season. Mr. Burdett himself is not a musician, but paymaster of the New York Central, but he has a great many friends among the musical people in this community who sympathize with him deeply in the loss of his mother.

Good Words for Miss Crossley.

ADA CROSSLEY goes to America next year. Whenever she does visit Australia, she means to keep her old promise and sing at St. Mary's R. C. Cathedral in Sydney and the Australian Church in Melbourne, where she formerly sang in the choir without much thought of European fame or fortune. Her success at the Norwich Festival last week (October 20-25) was phenomenal. Old Signor Randegger took both her hands and kissed them after the Brahms Rhapsody, over which the Times gave her one of the most eulogistic criticisms that ever appeared in its columns.—The Critic, December 6.

MONTREAL.

MONTREAL, JANUARY 16, 1903.

ROCIAN'S appearance at the Windsor Hall January 2 was the most important musical event, from a violinistic standpoint. He was called out six times during the performance, and gave no less than three encores. Miss Julie Geyer, pianist, who was the assistant, proved herself to be a performer of ability, and distinguished herself most satisfactorily, while Franz Spindler's accompaniments left nothing to be desired. The audience was a most enthusiastic one.

The program by the Fourth Symphony Concert comprised the Suite "L'Arlesienne," by Bizet; Schubert's Fourth Symphony, a song for soprano, by Lecocq, and Tchaikowsky's "1812" Overture Solennelle. Miss Marguerite Jarrié was the soloist.

Madame Frida Ricci, the soprano of the opera company, who recently gave a series of grand opera at the Monument Nationale, gave a concert in the Windsor Hall on Wednesday evening last. She was assisted by Madame Bennati, mezzo soprano; Signor Edgardo Zerni, tenor; M. Mendoza Langlois, baritone; J. J. Goulet, violinist, and J. B. Dubois, violoncellist. The program represented Grieg, Meyerbeer, Gounod, Verdi, Viardot, Popper, Thomas and Donizetti. The performance by each pleased the audience immensely, and encores were demanded. The main feature of the evening, however, was the violin solo by Mr. Goulet, who gave a finished performance of Viardot's "Romance." Mr. Goulet, notwithstanding having a large class of pupils, also conducts the symphony orchestra. He never fails to aroused enthusiasm whenever he appears as a soloist. The accompaniment was furnished by Mrs. Archibald, Mrs. Levi and Miss Sophie Myers. The audience was a most appreciative one.

Madame Albani is once more coming over from England to give a concert here some time the end of this month, and, instead of giving some of the local musicians a chance, she is bringing an entire company from England.

Miss Helen Niebuhr, contralto, and Gregory Hast will give a concert under the auspices of the Irish Protestant Benevolent Society February 3. Miss Crossley, the well known English contralto, will also appear during next month.

HARRY B. COHN.

Mary Hissem de Moss Engagements.

WE print a partial list of the societies with which Mrs. de Moss has appeared as soprano soloist:

New York Oratorio Society, B minor mass (Bach), "Paradise and Peri" (Schumann); New York Symphony concerts, New York People's Choral Union, New York Banks' Glee Club, New York Mendelssohn Club, New York Arion Club, Brooklyn Symphony Orchestra concert, Brooklyn Institute of Arts and Science, Brooklyn Apollo Club, Brooklyn New England Society, St. Louis Choral Symphony, "Creation" (Haydn), "Christmas" oratorio (Bach); Cincinnati May Festival, Cincinnati Symphony Orchestra, Pittsburgh Symphony Orchestra, Pittsburgh Mozart Club, Baltimore Symphony Orchestra, Baltimore Oratorio Society, Philadelphia Choral Society, Philadelphia Fortnightly Club, Washington (D. C.) Choral Society, Toronto Mendelssohn Choir, Montreal Oratorio Society, Albany Musical Club, Buffalo Orpheus, Detroit Symphony Orchestra, Springfield (Mass.) Orpheus Club, Haverhill (Mass.) Choral Society, Hartford (Conn.) Musical Club, Troy (N. Y.) Choral Club, Allentown (Pa.) Euterpean Club, "Swan and Skylark" (G. Thomas), "Hymn of Praise" (Mendelssohn), "Stabat Mater" (Dvorák); Bethlehem (Pa.) Great Bach Festival, Newark (N. J.) Schubert Club, Newark (N. J.) Orpheus Club, Orange (N. J.) Mendelssohn Club, Roseville (N. J.) Mendelssohn Choral, Chattanooga Festival, Montclair (N. J.) Outlook Club.

DOROTHY HARVEY'S RECITAL.

EVERY seat was sold at the recital Mrs. Harvey gave at Association Hall, Brooklyn, last week, and a few press excerpts referring to the concert are as follows:

A notable song recital was given last night at Association Hall, 502 Fulton street, by Mrs. Dorothy Harvey, solo soprano of the First Presbyterian Church, Henry street, near Clark. Mrs. Harvey has a very pleasant, cultured voice. She had the assistance of Hans Kronold, cellist, with Arthur Rosenstein at the piano and R. Huntington Woodman at the organ. The program was a rather ambitious one, full of variety, the voice numbers giving Mrs. Harvey abundant opportunity to show her versatility. Her enunciation was perfect and she has a fine idea of vocal elocution.—Brooklyn Eagle, January 9.

Mrs. Harvey is known locally as the solo soprano of the First Presbyterian Church, not having been conspicuous in concert work here in the past, although she has been appearing out of town in this capacity. She has a full, rich voice of beautiful quality, and the individuality of the singer seemed to disclose itself most graciously in the two arias, wherein her style and musical endowment made possible a delightful revelation of mellifluous vocalism. And this is the strong feature of Mrs. Harvey's singing. Always intelligent and satisfying to a degree, her interpretations of the songs

lacked the finer shades of poetic meaning and tender sentiment where such shades of expression were most desirable, more especially in the German songs and "Beautiful Night." There was, however, great charm in the general aspect of her singing, a buoyant brightness of tone that was very pleasing. * * * Mr. Rosenstein showed exceptional ability as accompanist for such a young man.—Brooklyn Times, January 9.

Following are some past dates: Newark, November 16, 1902; Brooklyn Amateur Musical Club, December 15; Schubert Glee Club, Jersey City, December 9; Apollo Club, Montclair, N. J., December 18; recital, Association Hall, Brooklyn, January 8; private musicale, New York, January 10; Waterbury, Conn., January 12 ("Joan of Arc," Gaul); Newark, N. J., January 18.

These are coming engagements: Private musicale, January 30, Philadelphia; Trenton, N. J., Schubert Club, January 27; Brooklyn, February 9; Montreal, Canada, February 17; with David Bispham, Brooklyn Academy, March 3; Schubert Club, Grand Rapids, Mich., May 5; Brooklyn Institute, May 8 ("Persian Garden"); with Thomas' Orchestra, Chicago; Grand Rapids, Mich., with Campanari, Schumann-Heink, Jenny Osborne, Gwilym Miles, at the May festival.

TEXAS MUSIC NOTES.

AUSTIN, TEX., JANUARY 14, 1903.

BEYOND the interest kept up by the Matinee Musical Club there has been a dearth of music during the past month. This club, however, has given two programs during that time. December 20 the subject was "Old English Carols and Customs." H. Guest Collins read a very interesting paper on this subject, which was followed by two carols, sung by Mrs. Collins, Mrs. Hunter, Miss Palm, Miss Jessie Smith and Miss Rutherford. There were other selections rendered by Mrs. Collins, Mrs. Hunter and Mrs. West Moore.

The program on January 3 consisted of selections from composers of Northern countries. Mrs. West Moore read a sketch on Grieg, which was followed by selections from Grieg by Miss Aden and Miss Pfiefflin. Others on the program were Miss Margaret Runge, Mrs. Brashier, Mrs. Baxter and Mr. Leberman.

Mr. Marcossion, violinist, visited the club and gave a pleasant talk on music. He has been engaged for a recital in connection with Miss Dorothy Frew, pianist, on January 22. I will give an account of the recital next month.

Will Way has returned from a four years' stay in Europe, where he has been studying. He is a ballad singer and is engaged for concerts in London in the near future.

LULA BEWLEY.

Mrs. Hadden-Alexander Programs.

THE pianist's recital at Mendelssohn Hall takes place Saturday afternoon, January 31, at 3 o'clock, David Mannes, violinist, assisting. This is to be the program:

Toccata and Fugue, D minor.....Bach-Tausig
Fantaisie, C major, op. 17.....Schumann
Sonata for piano and violin, op. 12, No. 3, E flat.....Beethoven
Etude, op. 25, No. 11, A minor.....Chopin
New England Idylls, op. 62, The Joy of Autumn.....MacDowell
From a Wandering Iceberg (Sea Pieces, op. 55).....MacDowell
New England Idylls, op. 62, In Deep Woods.....MacDowell
To a Water Lily (Woodland Sketches).....MacDowell
Idyll, op. 28, No. 4.....MacDowell
Polonaise, op. 46.....MacDowell
Caprice Espagnol.....Moszkowski
Barcarolle, G major.....Rubinstein
Rhapsodie Hongroise, No. 12.....Liszt

Last Monday evening Mrs. Alexander gave the following program at Miss Spence's School, 26 West Fifty-fifth street, entitling it "An evening with the great masters of pianoforte music":

Fantaisie and Fugue, G minor.....Bach
Sonata Appassionata, op. 57.....Beethoven
Rhapsodie, G minor, op. 79.....Brahms
Nocturne, op. 37, No. 2, G minor.....Chopin
The Elf.....Schumann
Reconnaissance, Carnival, op. 9.....Schumann
Warum?.....Schumann
Walderauschen.....Liszt
To a Wild Rose.....MacDowell
The Eagle.....MacDowell
Valse Caprice.....Rubinstein
Barcarolle, F minor.....Rubinstein
Tarentelle.....Moszkowski

She gives a recital in Madison, N. J., and in Oberlin, Ohio, later.

Coombs' "The First Christmas."

MR. COOMBS' new work, with the foregoing title, is to be given next week, Thursday evening, January 29, at the Church of the Holy Communion, Twentieth street and Sixth avenue, at 8:30 o'clock, Mr. Coombs conducting. There will be a chorus of sixty voices, Mrs. de Wolf, soprano; Margaret Keyes, alto; Dr. F. D. Lawson, tenor, and Perry Averill, baritone; Will C. Macfarlane at the organ. Cards of admission may be obtained gratis at Schirmer's, Ditson's and Novello's.

THE GRAU OPERA.

ON Wednesday evening, at the Metropolitan Opera House, there was a performance of Wagner's "Rheingold," at which the main honors were carried off by Mme. Schumann-Heink and Mme. Reuss-Belce. They were far superior to the other members of the cast. Mme. Schumann-Heink sang two roles, Erda and Woglinde, differentiating with fine feeling and tonal shading between the dramatic and poetical exigencies of the two parts. Mme. Schumann-Heink's glorious voice never sounded so full and vibrant as it does this season. Mme. Reuss-Belce is an exponent of the best German Wagner singing, but she lacks many of the vocal vices which the male Teutons of the Grau company display so abundantly and so aggravatingly. Mme. Reuss-Belce makes her points with intelligence and moderation. Hence they are the more potent. She does not force her voice and she lays particular stress on perfect enunciation. Her acting is refined and poetical. This was the complete cast:

"RHEINGOLD."
(In German.)

Fricka.....	Madame Reuss-Belce
Freia.....	Miss Marylli
Erda.....	Madame Schumann-Heink
Woglinde.....	Madame Schumann-Heink
Wellgunde.....	Mme. Fritz Scheff
Flosshilde.....	Miss Carrie Bridewell
Loge.....	Mr. Anthes
Wotan.....	Mr. van Rooy
Donner.....	Mr. Mühlmann
Froh.....	Mr. Bars
Alberich.....	David Bispham
Mime.....	Mr. Reiss
Fasolt.....	Mr. Blass
Fafner.....	Mr. Elmblad

Conductor: Alfred Hertz.

THURSDAY EVENING.
DONIZETTI'S "LA FILLE DU REGIMENT."
(In French.)

Marie.....	Madame Sembrich
La Marquise de Berkenfeld.....	Madame van Cauteren
Tonio.....	Mr. Salignac
Sulpice.....	Mr. Gilbert
Hortensius.....	Mr. Dufrique
Un Caporal.....	Mr. Bégue

Conductor: Mr. Flon,
LEONCAVALLO'S "PAGLIACCI."
(In Italian.)

Nedda.....	Mme. Fritz Scheff
Canio.....	Mr. Dani
Tonio.....	Mr. Campanari
Peppe.....	Mr. Reiss
Silvio.....	Mr. Declery

Conductor: Mr. Flon.

FRIDAY EVENING.
"DIE WALKÜRE."
(In German.)

Sieglinde.....	Madame Gadski
Fricka.....	Madame Schumann-Heink
Gerhilde.....	Madame van Cauteren
Ortlinde.....	Miss Bauermeister
Waltraute.....	Madame Schumann-Heink
Schwertleite.....	Mme. Louise Homer
Helmwige.....	Mme. Fritz Scheff
Siegfrune.....	Miss Marylli
Gringarde.....	Madame Seygard
Rosswiese.....	Miss Carrie Bridewell
Brunnhilde.....	Madame Nordica
Siegmund.....	Mr. Anthes
Hunding.....	Mr. Elmblad
Wotan.....	Mr. van Rooy

Conductor: Alfred Hertz.

At the "Wauküre" performance Mme. Schumann-Heink again sang two roles and again was the feature of the performance. Her art is marvelous. In vocal art she seems to know no limitations. The audience gave their favorite a rousing reception.

SATURDAY AFTERNOON.
GOUNOD'S "FAUST."
(In French.)

Marguerite.....	Mme. Camille Seygard
Marta.....	Miss Bauermeister
Siebel.....	Miss Carrie Bridewell
Faust.....	Mr. Alvarez
Valentin.....	Mr. Scotti
Mephistopheles.....	Edouard de Reské
Wagner.....	Mr. Dufrique

Conductor: Mancinelli.

SATURDAY EVENING.
"TANNHAUSER."
(In German.)

Elisabeth.....	Madame Gadski
Ein Hirt.....	Madame Seygard
Venus.....	Miss Marylli
Tannhäuser.....	Mr. Gerhäuser
Wolfgram.....	Mr. Bispham
Herman L.....	Mr. Blass
Walther.....	Jacques Bars
Heinrich.....	Mr. Reiss
Biterolf.....	Mr. Mühlmann
Reinmar.....	Mr. Dufrique

Conductor: Hertz.

Dora Duty Jones on "Lyric Diction."

THE lecture at Miss Laura Moore's studio on this subject, and on "Culture of the Speaking Voice," takes place this (Wednesday) morning at 11:30 o'clock at the Tuxedo, 637 Madison avenue.

MADAME NORCROSSE.

CALIFORNIA has given to the world a number of singers of great talent who have won distinction in opera and on the concert stage. One of these, a dramatic soprano of extraordinary voice, great beauty, bright musical intelligence and pronounced histrionic gifts, is Madame Norcrosse, whose picture is on the cover of this number of THE MUSICAL COURIER.

Madame Norcrosse was educated in France. She speaks French and English with equal fluency. She has enjoyed the valuable advice of Mme. Artot de Padilla, who is so highly esteemed by the leading musicians of the French capital. The roles Madame Norcrosse had the opportunity of studying with her included Brünnhilde in "Die Walküre," and Venus in "Tannhäuser" and Isolde. Among those who heard Madame Norcrosse sing at the famous soirées of Madame de Padilla were Weingartner, Puccini, Boito and Massenet. Each of these composers has given Madame Norcrosse mementos of his appreciation of the artistic manner in which she interprets his compositions, and surely no better indorsements could be wished for by any singer. They already have given her invaluable assistance.

Madame Norcrosse's magnificent appearance has been a great factor in the success of her impersonation of operatic roles, and no doubt her commanding personality has exerted marked influence upon her career on the concert platform.

During Madame Norcrosse's Continental experience her voice, which was formerly a mezzo, gradually developed into a dramatic soprano, thus fitting her for those characters with which the name of Fräulein Ternina is associated. Her dramatic talent especially fits her for such a part as Brünnhilde in "Die Walküre."

An exceedingly rare type of singer is the dramatic soprano, and Madame Norcrosse enjoys the distinction of being a genuine one.

Touching this prima donna's method of singing much might be said. Her voice has been trained to a point beyond which it would be difficult to go, and she discloses a rare intelligence in all she essays, whether it be the assumption of an important role in grand opera or the singing of a simple song. Her taste is irreproachable, and her work is always characterized by elegance and extreme finish, coupled with power. Her acting is as effective as her singing. Madame Norcrosse is an accomplished linguist, her diction—whether in French, English or German—being unexceptionable. Her repertory is practically unlimited, and her memory is most retentive and trustworthy.

Madame Norcrosse has engagements to sing in Boston, Worcester and a number of other Eastern cities in March. She will sail early in May for England, in which country she will pass that month doing concert work. It is her intention to return to the United States early next fall.

Francis Fischer Powers.

THE weekly pupils' musicales given by Francis Fischer Powers, while always popular, have become increasingly so lately by reason of Mr. Powers himself contributing to the program. These musicales furnish the only occasion for one to hear Mr. Powers this season, his studio engagements making it impossible for him to sing elsewhere, hence the throng of people at these affairs. The program next Saturday will be of more than ordinary excellence, as it will be in the form of a recital by Mrs. Frank H. Knight, contralto, of St. Louis, and Carl Kirk, 'cellist, of Kansas City, both of whom have taken high place among local artists. Mrs. Knight is the lady who was erroneously referred to as Mrs. George Knight, of Kansas City, in a recent article, which spoke of her splendid vocal achievements at one of these musicales. Mr. Powers will assist his brilliant pupil on this occasion, as will also Miss Dorothy Lyle, of Kansas City, and Miss Florence Levi, of this city.

A Promising Young Violinist.

HENRY S. WOLSKY, a Russian boy violinist, thirteen years of age, made his first appearance in public last Saturday night in Carnegie Lyceum. He was assisted by Anton Schott, tenor; Miss Ida Wolsky and Miss Ottilie Schnecking, accompanists.

Master Wolsky played Fantaisie Caprice, op. 11, by Vieuxtemps; "Faust Fantaisie," by Wieniawski, and Introduction and Rondo Capriccioso, by Saint-Saëns.

Before the young violinist had finished the Vieuxtemps number he disclosed many admirable qualities, and the audience realized that it was listening to a boy of exceptional talents. He is a pupil of Henry Shradieck, which is equivalent to saying that he has been well taught. His tone is remarkably large for a boy and his intonation almost above reproach. His bowing is graceful, his phrasing

accurate. In difficult passages, in which there occur double stops, octave runs, harmonics, &c., Master Wolsky did his best work. Undoubtedly he is a very promising violinist, and his career will be watched with much interest.

Winkler in Troy.

LEOPOLD WINKLER, the pianist, achieved a brilliant success in Troy the night of January 15 as one of the soloists in the concert given by the Troy Vocal Society.

The Troy Record thus refers to Mr. Winkler's playing:

The society presented two admirable performers in Miss Elsa Ruegger, 'cellist, and Leopold Winkler, pianist. Mr. Winkler's stated contributions were of a nature to bring out the best qualities of a musician. It included Schumann's "In the Evening," Liszt's Rhapsodie No. 6, and the Schubert-Tausig "Marche Militaire." There were many excellent features in his playing of these numbers; there were sincerity, solid and serious musicianship, capable technique and at times glimpses of the poetry and beauty of the music he was playing. His Schumann and Liszt numbers won the favor and evident admiration of his hearers, who insisted on an

CHARLES F. ALBERT.

From the Musical Courier Extra, January 17.

CHARLES F. ALBERT, the celebrated violin maker, of Philadelphia, has published a very artistic catalogue. The booklet contains portraits of Vieuxtemps, Wieniawski, Ole Bull, Remenyi, Wilhelmj, Joachim, Saurer, Hugo Becker, Ondricek, Kubelik, Gerardy, Fritz Kreisler, Rudolph Hennig, Gregorowitsch, Leopold Kramer and Leo Schulz. Accompanying each of these pictures is a testimonial praising the G strings made by Albert.

Charles F. Albert invented and patented the method of covering the lower end of the string with silk and leaving a portion of the upper end of the gut uncovered. This method (which has been infringed upon throughout the world) facilitates the fastening of the string to the peg, and entails less danger of its breaking in tuning than if a



"again." He responded by playing a melodious air by Pergolesi, arranged for the piano by Joseffy. On his next appearance he played the Schubert-Tausig number and was compelled to again increase his contributions. He gave a charming rendition of Joseffy's "At the Spring."

Here is a part of an article which appeared in the Troy Daily Press:

Leopold Winkler, the pianist, was introduced to the audience in Schumann's "In the Evening," a charming composition, full of sentiment, to which he gave a beautiful interpretation. He was not so successful in the Liszt "Rhapsodie Hongroise," No. 6, seeming to lack in the forcefulness demanded for the dynamic effects. In response to an encore Mr. Winkler gave an air by Pergolesi, arranged for piano by Joseffy. The "Marche Militaire," by Schubert-Tausig, he played with precise technique and a brilliancy that earned for him another recall. He was then heard at his best in Joseffy's "At the Spring," which he interpreted with exquisite finish and poetic sentiment. On the whole, Mr. Winkler was a very satisfying pianist.

Musical Kindergarten Established.

THE Burrowes method was established last week at Mr. Riesberg's studio, 954 Eighth avenue, the teacher being Mrs. Caroline Wade Greene, who already has two classes, ten pupils of both sexes, from six to twelve years of age, in Brooklyn. The New York classes meet Wednesdays at 3:30 p. m. and Saturdays at 10:30 a. m., and the interest manifested by the little ones is great; the class is nearly full. The method interests children from the outset, so that the necessarily dry beginning studies are made most attractive. Mrs. Greene has found that "tone deaf" children quickly become tuneful, and as no piano is needed at home for the first term the method appeals to many people. Classes are now established in New York, Brooklyn and Flushing, L. I. For booklet apply to 502 Carnegie Hall.

Animals as Critics.

THE New York Herald recently told a story about a violinist who played in a field to see whether his music would have any effect on the cows. It did. The paragraph concludes in this fashion:

"The third time the chord was played the animals simultaneously answered with a sharp, short lowing and uneasy stamping of forefeet."

A protest could not have been better expressed.

covered portion of the string were drawn through the peg. The sharp curve at the tailpiece a string has to undergo will necessarily tend to break it much more easily with stiff wire than if covered with silk.

In addition to the testimonials from the above named artists of world wide reputation are about fifty others.

The Albert house began business in Philadelphia many years ago. Its founder, who died year before last, won an international reputation as a violin and bow maker and as a skillful repairer of all bow instruments. The business now is in the hands of his son, who inherits his talents.

The Albert violins were exhibited at the Centennial Exposition at Philadelphia in 1876; at the Paris Exposition in 1878; at the Pennsylvania State Fair in 1880; at the Novelty Exposition in 1885; at the National Export Exposition in 1899. At every one of these expositions the Albert violins were awarded prizes.

Littlehailes at the White House.

LILLIAN LITTLEHAILES, the 'cellist, played solos at the White House musicale given by President Roosevelt and Mrs. Roosevelt last Friday.

Mrs. Hadden-Alexander
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ADA CROSSLEY'S NEW YORK DEBUT.

MISS ADA CROSSLEY, the English contralto, sang at the last Bagby Musical Monday Morning. Arriving the day before from England she had hardly recovered from the sea voyage, nevertheless she sang beautifully these numbers:

Caro mio Ben.....Giordani
Allerseelen.....Strauss
Todt und das Mädchen.....Schubert
Wienlied.....Mozart
English songs—
The Four-leaf Clover.....Brownell
A New Year's Song.....Allitsen
Since We Parted.....Allitsen

Her mellow, rich voice, the finish and beauty of her style, and the attractive appearance of the singer combined in making an impression on this her first appearance in America. Power is in this real alto voice too, wide range and temperament, all of which was recognized and rewarded by hearty applause.

Miss Marie McFarland sang charmingly songs by Jensen, Ganz and Ronald. She has a sweet voice of high range, and her singing was appreciated. Especially well did she sing Nevins' "Twins April."

Mr. Gilbert and Mme. Gilbert, of the opera, sang solos and duets. Mr. Luckstone at the piano played sympathetic accompaniments. A large audience enjoyed the varied musical offerings of the morning.

Nellie Wright's Success.

MISS NELLIE WRIGHT, a soprano pupil of Madame Bjorksten, sang recently at several concerts of German singing societies, and this paper prints translations commenting on her artistic efforts, as follows:

Miss Nellie Linde Wright reaped the fullest applause for her artistic and beautiful rendition of her songs and solo work with orchestra and male chorus.—Staats-Zeitung.

Miss Nellie Wright was the soloist of the evening. She sang the Jewel aria from "Faust" with such beautiful tone and technique that it was a pleasure to hear her. Her work with the ladies' chorus was also highly commendable.—Staats-Zeitung.

Miss Nellie Linde Wright was the soloist. She sang the Jewel aria from "Faust," songs by Delibes and M. Y. White, with the confidence which shows the characteristic bearing of the well trained singer. Her voice is beautiful and melodious.—Staats-Zeitung.

Paula Ralph in New York.

MISS PAULA RALPH, a dramatic soprano, who has achieved great success and popularity in Germany and England, arrived recently in New York. The singer has been a regular member of the opera companies at Frankfurt-on-the-Main and Hamburg, and at Covent Garden, London. As a concert singer, too, she has sung in many cities on the Continent and in the English metropolis. In Wagnerian and other roles requiring the highest histrionic gifts, Miss Ralph has established a lasting impression upon many brilliant audiences. She expects to sing in New York and other American cities during the present season.

German Press Club Concert.

THE members of the German Press Club were entertained Sunday afternoon at the rooms of the club, 21 City Hall place, by local artists. Leopold Winkler played compositions by Joseffy, Schubert and Taussig. Mrs. Alexander Rihm, the Brooklyn soprano, sang songs by Brahms, Heitsch and Goetze. A trio by Gade, for piano, violin and 'cello, was performed by Alexander Rihm, Rudolph Bullerjahn and Arthur Laser. 'Cello solos were played by Mr. Laser. Alexander Rihm accompanied for the soloists.

Sousa Before Royalty.

ON Saturday night Sousa and his band played at Warwick Castle, England, before the Earl and Countess of Warwick. The band parts were lost on the way thither, and the organization played a long program from memory. The royal hosts and their guests were delighted and enthusiastic.

Concerts at Wissner Hall.

FRIDAY evening, January 23, the first of three special concerts will be given at Wissner Hall, Brooklyn, by Leonard Winkler, pianist; Henry P. Schmitt, violinist; Mrs. Marie Rappold, soprano.

Philip Hale, in Boston "Journal":—"Mr. Hamlin sang superbly and easily bore away the honors. . . . Mr. Hamlin is one of the most brilliant singers now before the public."
H. E. Krehbiel, in New York "Tribune":—"Mr. Hamlin has been so eloquent a champion of artistic dignity, nobility and sincerity that he deserves to be singled out for a special word of praise. . . . He was, as always, an artist in all he did."

CONCERT RECORD OF WORKS BY SOME OF OUR BEST AMERICAN COMPOSERS.

Paul Ambrose.

The Lotus Flower. Song.....Miss Fielding Roselle, New York
Jesus, Meek and Gentle. Song.....Miss Fielding Roselle, New York
The Crown of Love. Song.....M. R. Wood, New York
In Heavenly Love. Duet. Mrs. C. E. Force and Miss Roselle, New York

Mrs. H. H. A. Beach.

Ecstasy. Song.....Mrs. Cox, San Francisco, Cal.
Ecstasy. Song.....Miss Florence Mirick, Worcester, Mass.
Spring Song.....Miss Florence Mirick, Worcester, Mass.
O Were My Love Yon Lilac Fair. Song. Miss Mirick, Worcester, Mass.
Night. Song.....Mrs. John W. Mitchell, Worcester, Mass.
Fairy Lullaby. Song.....Mrs. John W. Mitchell, Worcester, Mass.
O Mistress Mine. Song.....Mrs. John W. Mitchell, Worcester, Mass.
Dearie. Song.....Mrs. Cox, San Francisco, Cal.
Wouldn't That Be Queer.....Mrs. Thatcher-Beach, Valparaiso, Ind.

George W. Chadwick.

Were I a Prince Egyptian. Song.....George Hamlin, Galveston, Tex.
Ecstasy. Song.....George Hamlin, Austin, Tex.
Were I a Prince Egyptian. Song.....George Hamlin, Houston, Tex.
Were I a Prince Egyptian. Song.....George Hamlin, Fort Worth, Tex.
Were I a Prince Egyptian. Song.....W. E. Chamberlain, New York
Allah. Song.....Miss Clara Williams, St. Paul, Minn.
Before the Dawn. Song.....John Young, New York
Thou Art So Like a Flower. Song. Mrs. Frank Lynes, Roxbury, Mass.
The Maiden and the Butterfly. Song. Miss Miller, Newburgh, N. Y.
Sweet Wind That Blows. Song.....Graham Reed, Brooklyn, N. Y.
Sings the Nightingale. Song.....Miss Nott, Davenport, Ia.
The Danza. Song.....Miss Winifred Titus, New York
The Danza. Song.....Mrs. Dorothy Harvey, Newark, N. J.
The Miller's Daughter. Song. Miss Grace Parkinson, Valparaiso, Ind.
Song of the Viking (men's voices).....Singers' Club, Cleveland, Ohio

Arthur Foote.

I'm Wearin' Awa'. Song.....Miss Marie Campbell, St. Louis, Mo.
I'm Wearin' Awa'. Song.....Mrs. Thatcher-Beach, Valparaiso, Ind.
Irish Folksong.....Miss Elinore Colette, New York
Irish Folksong.....Mrs. Auld Thomas, New York
Te Deum in D minor.....First Presbyterian Church, New York
Farewell of Hiawatha.....Apollo Club, Minneapolis, Minn.

Frank Lynes.

He Was a Prince. Song.....Mrs. L. H. Thomas, Wichita, Kan.
Sweetheart. Song.....W. A. Washburn, New York

Edna Rosalind Park.

With a Rose. Song.....M. Ulanowsky, Vienna, Austria
With a Rose. Song.....M. Ulanowsky, Graz, Austria
With a Rose. Song.....Miss Myrtle Jackson, Vienna, Austria
With a Rose. Song.....Kelley Cole, London, England
With a Rose. Song.....Carl Haydn, New York
With a Rose. Song.....Carl Haydn, Chicago, Ill.
With a Rose. Song.....Carl Haydn, Aurora, Ill.
With a Rose. Song.....Carl Haydn, Rockford, Ill.
With a Rose. Song.....Carl Haydn, Pullman, Ill.
With a Rose. Song.....Carl Haydn, Ravenswood, Ill.
With a Rose. Song.....Carl Haydn, Madison, Wis.
With a Rose. Song.....Carl Haydn, Appleton, Wis.
With a Rose. Song.....W. E. Bacheller, New York
A Memory. Song.....Carl Haydn, New York
A Memory. Song.....Carl Haydn, Chicago, Ill.
A Memory. Song.....Carl Haydn, Aurora, Ill.
A Memory. Song.....Carl Haydn, Rockford, Ill.
A Memory. Song.....Carl Haydn, Pullman, Ill.
A Memory. Song.....Carl Haydn, Ravenswood, Ill.
A Memory. Song.....Carl Haydn, Madison, Wis.
A Memory. Song.....Carl Haydn, Appleton, Wis.
A Memory. Song.....Miss Willia Cunningham, New York

James H. Rogers.

The Moon Shines Pale. Song.....Miss Mable Case, St. Louis, Mo.

W. C. E. Seeboeck.

The Passionate Shepherd. Song.....J. A. Farrell, Kansas City, Mo.
The Passionate Shepherd. Song. Miss L. C. Winans, Hutchinson, Kan.
Ask Me No More. Song.....Miss L. C. Winans, Hutchinson, Kan.
To Phyllis. Song.....Miss L. C. Winans, Hutchinson, Kan.
Berceuse. Violin.....Roy Young, Harvey, Ill.
Sarabande, op. 118. Piano.....Mr. Seeboeck, Creston, Ia.
Sarabande, op. 118. Piano.....Mr. Seeboeck, Nashville, Tenn.
Mazurka, op. 118. Piano.....Mr. Seeboeck, Nashville, Tenn.
By the Frog Pond. Piano.....W. H. Sherwood, Sioux Falls, S. Dak.
By the Frog Pond. Piano.....W. H. Sherwood, Watertown, S. Dak.
By the Frog Pond. Piano.....W. H. Sherwood, Sioux City, Ia.
By the Frog Pond. Piano.....W. H. Sherwood, Dunlop, Ia.
By the Frog Pond. Piano.....W. H. Sherwood, Escanaba, Mich.
By the Frog Pond. Piano.....W. H. Sherwood, Hancock, Mich.
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By the Frog Pond. Piano.....W. H. Sherwood, Wayne, Neb.
By the Frog Pond. Piano.....Miss Flora Parson, Salem, Mass.

Maud Kennedy.

MAUD KENNEDY sings this week for the Women's Philharmonic Society, for the Manuscript Society in Carnegie Hall Parlors and at the Hotel Majestic, on each occasion singing these numbers: "Spring," waltz, Strauss; "The Lark" and "The Trout," Schubert. She sang last week in Brooklyn every day.

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MADAME ROGER-MICLOS ARRIVES.

MME. ROGER-MICLOS, the famous French pianist, whose coming to these shores has aroused interest throughout the music loving public of this continent, arrived in New York last Saturday, and is at the Hotel Majestic. Mme. Roger-Miclos looks forward with a degree of keen interest to her debut in New York and her tour of the States. Her acquaintance with Americans abroad is very wide, and she says she has always been anxious to see the country whence came these energetic people who do Paris in a day, and know more about it than a Frenchman.

Although a native of the south of France, Mme. Roger-Miclos is a Parisienne of Parisiennes. She is a pupil of the Paris Conservatory, and at the age of fifteen won the first prize for piano playing. She has literally the whole literature of the piano at her finger ends.

Recently asked who her favorite composers were, Mme. Roger-Miclos replied:

"That depends on the day." "How on the day," was asked, "you do not mean that you have a composer for each day?" "No," was the reply, "but my favorite composer depends upon the mood I am in. Sometimes, for instance, when I feel a little melancholy it seems to me as if I play Mozart best. Not that this composer's works for the piano are sad, but their old fashioned character appeals to me at those times, and I feel as if I could then interpret him better. As writers for the piano, not as composers mind, my favorites perhaps are in this order: Schumann, Chopin, Beethoven. Perhaps you may be surprised at my naming them thus, but since you asked me I tell you my choice."

Y. M. C. A. Celebration.

AT the sixth annual celebration of the West Side Branch of the Young Men's Christian Association, which took place January 20 at Carnegie Hall, besides addresses by Andrew Carnegie and Lyman J. Gage, music was furnished by the New York Festival Chorus of 400 voices, under the conductorship of Tali Esen Morgan, and the Branch Glee Club.

Madame Maconda at Philadelphia.

MME. CHARLOTTE MACONDA delighted a select audience at the Fortnightly Club, Philadelphia, last Saturday night. Her selections were an aria from David's "The Pearl of Brazil," Gounod's "Mignon," Grieg's "Solvejg's Lied" and Richard Strauss' Serenade. The newspapers of Philadelphia unite in praise of America's famous soprano.

Vars Booklet on Singing.

MADAME VARS' brochure on the art of singing is an interesting reading, professionals especially being much interested. A prominent New York basso has been making journeys to Boston to learn this method, and vouches for the benefit he has derived. Address 46 Pierce Building, Boston, Mass., to obtain the booklet.

George F. Brierley Removes.

GEORGE F. BRIERLEY, the choir director and teacher of singing, has left Louisville, Ky., removing to Wilkinsburg, Pa., near Pittsburgh. His record in Erie, Pa., and Denver, Col., is a most creditable one, and any church securing his service is sure of excellent musical results.

Dahm-Petersen.

DAHM-PETERSEN sang at a matinee of the German Press Club, the evening before at a Hotel Manhattan banquet, and led the singing the previous week at the Marble Collegiate Church meetings. January 25 he sings with orchestra in a concert by the Y. M. H. A.

Pugno Sails for Europe.

RAOUL PUGNO, the French pianist, left for Europe last week after a very successful season here.

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GERMAN HEADQUARTERS OF THE MUSICAL COURIER,
HAUPTSTRASSE, 20A, BERLIN, W.,
January 3, 1903.

WHAT caused Count Hochberg to resign from the Royal Opera will perhaps never be publicly known. Some say that Her Majesty the Empress, who witnessed a performance at the Royal Comedy, and had some of her children with her in the box, was shocked at an all too realistically represented love scene. Others maintain that the attitude which some of the Evangelical Church papers took in the matter of the production of Richard Strauss' "Die Feuersnoth" at the Royal Opera House was the straw which broke the camel's back. It is true that these religious organs waged war zealously against the libretto of this work, and if you have read my short analysis of its contents you will concede that from their viewpoint they are not altogether in the wrong. New York has no court opera house, and Mr. Grau is at liberty to produce there what opera he wants at the Metropolitan without having to consult royal or imperial feelings. Nevertheless, I am not so sure but that Anthony Comstock—if he is still as lively as he was fifteen or twenty years ago—would not interfere with a production of "Die Feuersnoth" in the vernacular. Count Hochberg, however, fought a noble battle with the clerical newspapers, whose editors he told that he knew what behooved the dignity and tone of the Royal Opera House and that he would not brook any interference on their part. Were they, nevertheless, mightier than he? At any rate it would seem so, to judge from the fact that "Die Feuersnoth" disappeared from the repertory during Advent time. This, however, apparently did not satisfy the religious fraternity, for now, after the "moral disturbing" and "dangerous" opera was given again, suddenly the count sends in his resignation. Three times before he had offered it to the Emperor, and three times His Majesty had refused to grant it. The resignation was now offered for the fourth time and accepted. Baron von Hülsen is now installed as the new director of the royal theatres.

If despite his many excellent qualities as man and musician, and Pierson's valuable aid, the count was not able to bring the Berlin Royal Opera upon a permanently high plane, the fact must be excused through the force majeure circumstances that the times were not favorable to an artistic raise of the general level of the said institute. Contemporary musical art, and that of the last two decades, has grown ever more barren in productive talent, and ever poorer in important personages in the field of vocal art and dramatic representation. The count's predecessor was witness of the successes of Meyerbeer, which were followed up and surpassed by those achieved by Verdi and Wagner. During the sixteen years of the régime of Count Hochberg nothing has gained a real success or a lasting place in the operatic repertory except

the three small works, "Cavalleria Rusticana," "I Pagliacci" and "Hänsel und Gretel." Nor has there been an aftergrowth of such artists as Niemann, Betz, Luca, Mallinger, and the many other grand operatic artists of whom Berlin had reason to be proud in former years. On the other hand the count lived in the era of the virtuosity of the conductors, and it must be placed to his credit that he made the best and most ample use of this condition of affairs by having engaged Joseph Sucher when he was still a great conductor; Dr. Muck, Richard Strauss and Felix Weingartner. The latter, now that Count von Hochberg leaves the royal theatre, seems to have recovered from his illness which forbade him the conducting of opera, and is soon to return to the scene and field of his former activity, while during these last three years he had conducted in Berlin only the concerts of the Royal Orchestra.

As regards Baron Georg von Hülsen, he is now forty-four years of age, enjoys the personal friendship of the Emperor, whose maître de plaisir he always is during the monarch's annual naval trips to Scandinavia. He has for ten years been the intendant of the royal theatres at Wiesbaden, where he instituted the May festivals, usually attended by the Emperor. Musically, they have culminated so far in a reproduction and Bearbeitung of Weber's "Oberon," by Court Conductor Josef Schläpfer, and a new scenic and dramatic version of Gluck's "Armida." These are not monumental musical deeds, but Berlin hopes under the new intendant's régime for a revival of the good old times.

Ernest Schelling, the young American pianist, gave a concert at the Singakademie and scored a deserved success. He is a pupil of Paderewski, and it was not in vain that he has followed that master's guidance. The poetic, musical mood pictures of Schumann, as depicted in the "Carneval" miniatures, could not have been reproduced with a truer and more innate musical feeling than was done last Tuesday night by Ernest Schelling. But he is not a mere copyist of Paderewski; he is an artist with a strong and sometimes even a trifle too impulsively asserted individuality of his own. He has lots of temperament, as was shown in most striking fashion by the way in which he tackled the Brahms B minor Rhapsody. These two works, which formed the second group of Mr. Schelling's well selected and interesting program, was in the first part preceded by the Bach-Liszt G minor Fantasia and Fugue and Beethoven's last Sonata, both of which I did not hear, but was told on the best of authority that they received a "masterly" interpretation on the part of the concertgiver.

The third and final group of Schelling's program con-

sisted of Paderewski's op. 11, A minor, Theme and Variations, winding up with a superb fugue, which work, when I saw it for the first time long before I knew Paderewski personally, made me say what Flaubert said of Guy de Maupassant's "Boule de suif": "C'est d'un maître!" This was admirably performed by Schelling, more especially the glissando variation, which took away the breath of the public at large, and the fugue which delighted the connoisseurs. Then came my new Third Novelette in C sharp minor; just off the press from Breitkopf & Härtel's; next followed the A flat and F major Studies from Chopin's op. 25, Rubinstein's G minor Barcarolle, played à la Rubinstein, and as a grand windup the Liszt Second Rhapsody, which, of course, drew the inevitable encore. Schelling has every reason to feel satisfied with his Berlin reception, and I hope he will soon be heard here again.

During the old year we had, besides the foregoing, a concert by Richard Fischer, a tenor from Frankfurt on the Main, who seems to be a sort of Henschel-Wuellner singer, for like these two great vocalists, he is able to do the trick with a modicum of a not even very agreeable voice and a squeezed out and pressed instead of free tone production. Nevertheless, he is an interesting and successful singer, for his delivery of lieder shows a high degree of musical intelligence; he treats pronunciation clearly and naturally, and without any forcing of effects he becomes suggestive and lyrically effective. His program embraced classical—among these a song, "Lied aus der Ferne," by Beethoven, which I did not know, and which must date back from the master's earliest period—as well as modern and latest songs. The novelties were by Gernsheim, Wilhelm Berger, Hugo Wolf, and, of course, Richard Strauss, without whose name no modern song recital program would now be considered complete. The American composer, Wilhelm Berger's song, "Mich friert," was rapturously redemanded by the audience. It is a gem.

The Joachim Quartet soirée was well attended as usual, and culminated in a wonderful performance of Beethoven's E minor Quartet, between which and a Haydn Quartet which I missed, was placed the Dvorák String Quartet in C, op. 61. I imagine that it owed this unusual honor to the circumstance that the Bohemians make a specialty of Dvorák, and that possibly Joachim and his associates wanted to demonstrate that the Bohemian composer's works offer no secrets to them either. Be that as it may the selection was not a felicitous one, for just this quartet is one of the most Slavonically flavored of all of Dvorák's chamber music and hence does not show him at his best. Neither did the performance help to swell the glory of the Joachim Quartet, for as an organization they are the upholders of the classics and their best living interpreters, while Dvorák liegt ihnen nicht, as the Germans say.

The Halir Quartet performed at the second of its "popular" chamber music soirées last Sunday night a new string quartet, the third one, op. 34, in F major, from the fertile pen of Felix Weingartner. Aside from the fact that it is incomplete in form, lacking a slow movement, it is also in contents and facture inferior to Weingartner's two earlier string quartets. The best movement is an allegro in D minor, in scherzo form and character, while the two outer movements hardly call for any comment, and would surely never have been performed if they were not from the pen of our esteemed court conductor.

A pupil of Joachim named Karl Klingler concertized at Beethoven Hall with the Philharmonic Orchestra. That he was a pupil of the great master could readily be seen by the way he copied Joachim's bowing and the musicianly style in which he read the Beethoven Violin Concerto. It might also have been surmised from the fact that he performed the E minor Variations of Joachim, which is, of



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course, done almost exclusively by Joachim pupils, and if all these straws had not sufficed to show from what direction the wind was blowing, it might surely have been augured from the fact that Klingler had to play the Brahms double concerto for violin and 'cello, a dry work, with the co-operation of the dry toned but otherwise immaculate 'cellist, professor Hausmann, from the Royal High School. Pupils from that great musical institute also were in the majority among the audience, and made the hall resound joyously with their well meant and sonorous hand clappings.

In this latter capacity, viz., as conductor and not as composer, Felix Weingartner ushered in the musical doings of the second half of the season. On the second day of the new year the Royal Orchestra gave the seventh soirée of the cycle of ten. This is unusually quick succession, and the dates were hardly to the liking of the majority of the subscribers, who will thus soon be without concerts, while those of the Philharmonic Orchestra's subscription concerts still have the second half of their cycle, viz., five concerts before them.

Weingartner's program this time was a peculiar one, for it opened with the "Lohengrin" Vorspiel, a selection which had little sense, as the opera with the Vorspiel is given by the same orchestra so and so many times during the season under either Richard Strauss' or Dr. Muck's direction. Would he show the audience that he—Weingartner—can also conduct the Vorspiel or that he conducts it better than his colleagues?

The next selection was a novelty, the "tragic symphony" in D minor, by E. N. von Reznicek, which had its very first and probably also its very last performance on this occasion. Weingartner favored us with quite a number of Reznicek's works, thus the overture and the entr'acte from "Donna Diana," a Lustspiel overture, the Requiem for chorus, soli and orchestra, as well as an overture to "Till Eulenspiegel"—the latter at a Richard Strauss concert, however—were performed while Weingartner was still Reznicek's brother-in-law and bosom friend. When the divorce—I mean Weingartner's divorce—came, we heard no more music of the ex-brother-in-law. But now peace seems to have been patched up again, and hence we shall hear soon at the Royal Opera House Reznicek's opera, "Till Eulenspiegel." Hence also in all probability we heard the "tragic symphony," which logically should have brought tears to our eyes according to the Latin saying "hinc illæ lachrymæ," but which it did not. It is neither an important nor yet a tragic, but on the contrary, at moments even a rather ludicrous work. There is no grandeur or power in any of the four movements, and at the public rehearsal, where I heard the work, it made no sort of an impression. The concert closed with the fifth of Beethoven's symphonies.

In the evening I heard a solid and rather stolid Dutch pianist, John Wysman, who has a good touch and plays quite musically, although from notes, which is preferable to playing unmusically from memory. His program was what drew me chiefly to the Beethoven Hall, for it contained some novelties and besides I like Xaver Scharwenka's first piano Concerto in B flat minor. Despite the strong Chopin influence, as shown in the harmonies and passage work, this is the best of Xaver's works, the only one of all of the piano concertos of that period which survived, and deserves to survive, be it only for the sake of its graceful scherzo. But what a lot of unfulfilled promises are attached to this composition! Wysman performed it musically, but not brilliantly. A symphonic poem in D minor by G. Pieré is still in manuscript and ought to remain so. César Franck's Symphonic Variations in F sharp minor I heard before from Risler when they seemed more interesting than under Wysman's fingers, where the

chromatic harmonies found no relief by means of careful and varied shadings. In Busoni's clever arrangement for piano and orchestra of Liszt's "Jota Aragonesa" or Spanish rhapsody, Mynher Wysman was handicapped through the disadvantage of the conductorship of Busoni. In the preceding numbers Father Rebieck had wielded the baton over the Philharmonic Orchestra.

Everything has been quiet for several years regarding the proposed Bungert "Festspielhaus" to be built after the pattern of Bayreuth upon a promontory near Godesberg on the Rhine. Now all of a sudden comes the news, together with that of the composer's completing of his fourth Homeric World drama, "Odysseus' Death," which is soon to be brought out at Dresden, that new efforts will be made to get together the amount of money necessary to build the Bungert theatre. The place for the said purpose was given long ago by people who have a hotel in the neighborhood and are besides personal friends and admirers of the composer. I doubt whether the plan will ever be realized; but what I do not doubt is that if it should be realized the people who gave the ground and money will have ground to repent their gifts and investment, for Bungert is no Wagner.

A new symphonic poem with the suggestive title "A Hero's Death and Apotheosis," a work in four movements, by Court Conductor Carl Pohlig, of the Stuttgart Opera House, was recently performed for the first time by the court orchestra of that city and met with a sensational success. In a criticism from Stuttgart the work is described as "one of the most important compositions of modern times."

Siegfried Wagner has written an unnecessary "talk about hissing," which is published in the Vienna Neues Tageblatt, and is so puerile in its contents that it can safely be placed by the side of some of his compositions. The most amusing and also the most characteristic passage is the one in which he compares himself to his "grandfather," Franz Liszt, the point of comparison being that he, "a grand one," had also been richly hissed during his life. "In every case it fills me with pride," Siegfried writes, "that I was permitted to share this fate with him." Yes, dear Siegfried, Liszt was hissed a good deal, but not as much as he deserved to have been with regard to his compositions; but then, my dear boy, he was also applauded as no other artist has ever before or ever since been applauded, as virtuoso, as pianist, as musician, as man and as magician. What are you that you dare to compare yourself to the mighty one simply because he was "richly hissed"?

A sort of private christening took place last Sunday night at the hospitable home of Hugo Kaun, the German-American composer, who showed to his musical guests for the first time his newly finished Piano Concerto in E flat minor. First sponsor was Leopold Godowsky, to whom the godchild is dedicated. The new work created a very deep impression. Although in three movements, it is in reality conceived as one inseparable whole, for the principal theme of the first movement permeates the entire concerto, appearing first and quite frequently in the minor and off and again in the major mode, once in a while making its appearance majestically in augmentation and again more calmly resounding in inverted form. The first, sombre movement in E flat minor, which as side movement contains a funeral march, might mentally project you into the virginal forests of Wisconsin, where, free from all cliques and their influences, everybody composes music as he feels like and knows how to write it. There B A C H, immortal name of four notes, makes its appearance as theme. Apollo has built up an altar for him

upon a lonesome island, where he places a superb grand organ at Bach's disposal! The woods are silenced, everything listens in intent and devout silence, and great rejoicings—second movement—only break forth when soon the Thomas Cantor makes his appearance, hand in hand with Beethoven (third movement). From what I thus write as my first impression you will readily gather that this piano concerto is not conceived as a virtuoso showpiece, but requires for its performance a musician-pianist, who, like the composer, bears the love for Bach and Beethoven in his heart and mind.

The identity of the false impresario who was caught at Copenhagen last week, where he faked a Saint-Saëns concert tour, and incidentally also stole fiddles, has been settled. He is a German named Salomon Wiener, who for many years was private secretary of the well known and once very prosperous manager Ullmann.

Among the visitors at THE MUSICAL COURIER'S Berlin office during the past week were Mrs. Charles Samuels, from Jamestown, N. Y.; Mr. and Mrs. Willy Burmester, Andreas Schneider, the New York baritone, and Paul Verron, basso, both pupils of Mme. Anna Lankow, of New York; C. A. Bratter, the amiable Berlin representative of the New York Staats Zeitung, and his wife; Miss Minnie Tracey, the American singer, who will concertize here next week, and Court Pianist George Liebling, from London, who will do so likewise; last but not least, F. H. Schneider, the capable musician who made the piano score of Paderewski's opera "Manru," apropos of which latter work it might interest you to learn that a concert arrangement of some of its principal orchestral episodes is soon to be performed at one of Richard Strauss' "modern" concerts.

DECEMBER 27, 1902.

In former years Berlin, like all the rest of Germany, knew of no concerts during the last days before Christmas until after New Year's, excepting the annual performance of Bach's Christmas Oratorio, which the Singakademie Choral Society is wont to offer as a musical "compliments of the season" to the large circle of its members, their families and friends. The flood of newcomers who want to be heard, whether in or out of season, has caused a change in all this, and now the busy Berlin music critics have only a respite of a few nights during the holiday time at which they are not forced to be in harness. Still, concerts are after all a little less numerous around Christmas time, and until after New Year's, and "for this relief much thanks."

The performance of the Christmas Oratorio itself gives little cause for comment. The lighted Christmas trees were only the external purveyors of a festive mood, while all through the work of the chorus inspiration and a true Bach style of singing elevated the feelings of those who had come to listen with reverence and love for the work so appropriately presented always on this occasion. Among the four soloists only one was deserving of special mention, because of her fine voice and an eminently artistic delivery. This was the alto, Mrs. de Haan-Manifarges, and it was probably because of these pre-eminent qualities that the aria, "Close My Heart," which heretofore had always been omitted, was restored to its rights of reproduction.

A little post festum, but as is his custom around the time of Beethoven's birthday anniversary, Weingartner gave us an exclusive Beethoven program. Curiously enough he always combines with this annual program of unalloyed Beethoven also the appearance of one or more



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soloists, while at all others of the ten subscription symphony soirées of the Royal Orchestra he considers himself sufficient of a soloist.

The program consisted of two of Beethoven's best known works, the third "Leonore" Overture, one of Weingartner's battle horses, and the Eighth Symphony. Directing everything from memory, Weingartner was able to give a refined reading of the latter work. The coquettish grace of the second movement reminded me of Hans von Bülow, while the minuet was wonderfully worked out as regards the details of the fine facture of Beethoven. Also the finale, taken at a risky speed of tempo, came off most brilliantly, and brought the conductor an ovation which in intensity was only superseded by that which followed the rousing reproduction of the third "Leonore" Overture.

The two less frequently performed works were the "King Stephan" Overture, which as a veritable pièce d'occasion belongs among the master's weaker and less characteristic compositions; furthermore, the nowadays very carefully performed triple concerto for piano, violin and 'cello, which in Theodore Thomas' New York days with Joseffy, Richard Arnold and Adolf Hartdegen was occasionally performed to the delight of musical gourmets. To me then the performance seemed more enjoyable than most of the composition, in which I like only the theme of the slow movement and the piquancy of the alla polacca finale. The Berlin reproduction was perhaps a little less virtuosolike in the piano part performed by Prof. Georg Schumann, but the strings, handled by Hahn and Dechert, were at least as and perhaps a trifle more subtly performed than on the part of the New York artists just named. The ensemble, however, was incomparably better in New York than in Berlin, and Theodore Thomas' accompaniment far more discreet than that vouchsafed us by the Royal Orchestra under Weingartner's conductorship.

The Bohemian Quartet have at last, after an unceasing effort of several seasons, gained for themselves an audience of habitués, so that their second subscription soirée at the Beethoven Hall on Saturday last was decidedly well patronized. Perhaps it was also the co-operation of Eugen d'Albert which helped to swell the size of the audience; or last, but not least, the name of Beethoven, who is still a drawing "card" in Berlin, may have had something to do with the crowdedness of the hall, for the Bohemians, too, had arranged a Beethoven program. Be this as it may, the audience was a very large and evidently a thoroughly cultured one, and the applause was commensurate with its size and the excellence of the performance.

The big B flat Piano Trio, op. 97, was the pièce de résistance, and its production, especially on the part of the pianist, bore as chief characteristic a trait of expressive and impressive representation of imposing grandeur. This fact made one overlook also the fact that technically many episodes might have been given with more clearness and neatness of execution.

I liked less the Bohemians' String Quartet playing, for they are neither reposeful enough in so noble and broad a movement as the adagio from the F major quartet, nor enough serene, in the best sense of the word, to be able to do justice to the inherent spirit of true serenity in the other movements of this same work. For this gem among the classics of the quartet literature I prefer the Joachim Quartet, just as I give the Bohemians the preference over the latter in the reproduction of modern chamber music.

Two young pianists were heard here during the days preceding the lighting of the Christmas trees. Miss

Emma Stamber, from St. Petersburg, had not enough exceptional qualities as an artist to warrant her public appearance.

The other young lady is the former prodigy Paula Szalit, for whom great things were predicted when she appeared here for the first time about five years ago. Since then she has studied diligently and evidently also intelligently under Eugen d'Albert and Leschetizky, and the result has been a very felicitous one, for Miss Szalit has developed into a pianist of far more than average excellence and still greater promise. The latter will be fulfilled when the young budding maiden will burst forth into full artistic bloom and ripeness. At present she seemed to indicate, more than actually to feel, the poetic verve in Chopin's E minor concerto, which from a purely technical viewpoint she performed with marvelous accuracy and an assurance which knew neither a moment of hesitation nor a remarkable ease in the overcoming of any sort of pianistic difficulties. And yet Miss Szalit is not merely a pianistic talent; she is also musical to her finger tips, as was shown in smaller pieces, such as the group in old dance forms consisting of a Bach Sicilienne in G minor, a gigue by Haessler in D minor, a minuet in E flat by Beethoven and Paderewski's "Caprice à la Scarlatti," a far more valuable piece than his more frequently played celebrated minuet from the same opus. These things were delightfully played by the young debutante, and more musical talent still was displayed in a group of four pieces of her own composition, which form Miss Szalit's op. 3. Among them I like the Prelude in E minor best, despite its superabundant sequences. Next to it I prefer the Capriccio in F minor, while the Intermezzo in G flat and the Impromptu in F show little originality or are otherwise more than mere echoings of musical and especially pianistic everyday phrases. Altogether, however, Miss Szalit is a very winsome, gifted and decidedly promising musical personage.

Leopold Godowsky seems bound to break the record as far as favorable criticisms and encores, as well as ovations, are concerned. He came back from Breslau, a city which prides itself on account of the severity of its musical judgment as much as Boston does and whose critics are feared more than those of Berlin, with a bushel of newspaper clippings, all of which display a unanimity of opinion and a deluge of superlatives regarding the merits of his piano playing and anent his success he achieved there, a success which warranted some new recital and other immediate engagements, of which Godowsky's appearance as soloist of the Orchester Verein's concert is the most important one.

At the Royal Opera House Wagner's "Nibelungenring" will bridge over the old to the new year. During the last days of the present year "Rheingold" and "Die Walküre" will still be given, while 1903 will be ushered in with "Siegfried" and "Götterdämmerung." Charpentier's opera, "Louise," will be brought out for the first time at the Royal Opera House by the middle of February. The principal parts will be sung by Miss Destinn, Mrs. Goetze, and Messrs. Philipp and Hoffmann.

Marie Wieck, sister of the late Clara Schumann, recently performed a Schumann program at Dresden, and played among other works the A minor Concerto "with remarkable freshness of style." The artist who is now more than seventy years of age was in her day an active witness of a glorious epoch in German musical life. She was received with favor by a large audience, and the press treated her with distinguished and reverential courtesy.

Court pianist Georg Liebling, who has not been heard in Berlin for several years, writes to me from London that he will give a concert here with the Philharmonic Orchestra at Beethoven Hall on the 8th of January next.

The German papers are teeming with preliminary puffs for two new operas by Alberto Franchetti, the distinguished composer of "Asraël," "Columbus" and other grand operas. So far so good, but what makes me wonder at this advance notice business is that they are "dealing in futures" entirely and absolutely. Not a note of the two operas in question has as yet been written by Franchetti, who is reported to have the intention of going to Greece for the study and employment of local color for the one opera which is to be based upon a conglomeration of ancient historical subjects, viz., the legend of the "March of the Seven Against Thebes" and the Oedipus and Antigone theme. The libretto is now being written by Ferdinando Fontane. The other opera is to treat the love affair between Lancelot and Ginevra, and the libretto for this work is ordered from Angelo Orvieto.

From Hamburg comes the news of the sudden death of Julius von Bernuth, for many years the conductor of the Philharmonic concerts of that city and director of its conservatory of music. He was born on August 8, 1830, and received his first musical instruction from Dehn and Wilhelm Taubert in Berlin. After he had made further studies in theory and in piano playing at the Leipsic Conservatory, he began to cultivate his voice under Professor Goetze at Leipsic, and later on under Manuel Garcia at London. Then he became for ten years conductor at Leipsic, whence in 1867 he was called to Hamburg, where he conducted concerts till 1895. From 1873 on until his death he was also the director of the Hamburg Conservatory.

The soloists for the second half of the cycle of ten Philharmonic subscription concerts conducted by Professor Nikisch at Berlin will be Emil Sauret, Erika Wedekind, Eugene Ysaye, Raoul Pugno and Dr. Ludwig Wuellner, the last named of whom will interpret the title part in Schumann's "Manfred."

O. F.

Becker Morning Musicales.

GUSTAVE L. BECKER opened the eighth season of his morning musicales on Saturday at his home, 1 West 104th street, when six of his pupils gave a program for one and two pianos, assisted by Oscar Gareissen, basso cantante. The musicale opened with the Mozart Sonata No. 9, included compositions by Rachmaninoff, Alfred Jael and Moszkowski, two groups of unfamiliar concert etudes by Spindler and Heller, and an attractive Serenade by Joseffy, admirably played by Miss Pearl van Voorhis, and ended with Chaminade's Andante and Scherzettino for two pianos. Mr. Gareissen had to sing one of his songs three times, add a recall number after his second appearance, and give an impromptu recital during the informal reception that followed. There was the usual full attendance. It was announced that the plans for the season's course include two lecture recitals by Mr. and Mrs. Becker, three recitals by advanced pupils and several programs given by pupils in illustration of special subjects.

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MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

CHICAGO, January 19, 1903.

THE fourteenth program of the Chicago Orchestra attracted an unusually large audience Friday and Saturday of last week. Mr. Thomas was heartily applauded, and every week only shows more how popular he is and how the audiences love their able and great conductor. Following is the program:

Symphony, B flat.....Haydn
Concerto for violin, D major, op. 61.....Beethoven
Tristan and Isolde, Prelude and Isolde's Love Death.....Wagner
Symphonic Poem, Festklänge.....Liszt

The Haydn Symphony was played with wonderful smoothness and exactness. Unusual interest was centred upon Cornelius Franke, the new second concertmeister of the orchestra, whose number was the Beethoven Concerto. Mr. Franke seemed very nervous during the beginning of the first movement and was considerably handicapped. On a simple passage Mr. Franke lost control of his fingers and had to repeat the figure. On the whole Mr. Franke's performance was good, but nothing out of the ordinary. His tone is large and very sweet in the upper registers, due a great deal to the wonderful violin he was using for the occasion. The larghetto was very well played, with a good deal of broadness and surety. In the rondo Mr. Franke was more confident. Both the first and last movements were taken at rather a slow tempo. Kreisler's playing of the Beethoven Concerto was still fresh in the minds of the public, and of course Mr. Franke's version was rather mild compared to Kreisler. After numerous recalls Mr. Franke played very well indeed an adagio by Ries.

The "Tristan and Isolde" excerpt was about the most enjoyable number on the program. Mr. Thomas certainly showed again how much temperament and verve he has. One must understand him, that is all. He is too quiet for the ignorant music lover, for he does not direct with his shoulders and head, nor does he throw his arms about like a windmill. The symphonic poem "Festklänge," by Liszt, was a brilliant ending to the program. Mr. Thomas and his men could make a big success by playing in Europe. Europe sends us orchestras and directors, why not have some of our people go over there and show them a thing or two? Some of the large European cities would certainly open their eyes and ears.

Raoul Pugno, the French pianist, who has made such a hit here, was robbed of a Pullman sleeper on his way from Albany to Cincinnati. Mr. Pugno was the loser to the extent of \$71, the thief missing \$200 which Pugno had in an inside pocket.

Kocian played his third concert here on Saturday afternoon before an audience which did not fill the Auditorium. Mr. Kocian chose the most difficult violin concerto, namely, that F sharp minor Concerto by Ernst. Kocian did wonders with this remarkable work and amazed the audience with his wonderful left hand. His fingered octaves and runs in thirds were played with ease and surety, and he seemed to be all over the violin at once. Paganini's

"Dance du Sorcier" was also a marvelous display of technic. Kocian has a beautiful tone and plays with a great deal of real "feeling." It is hardly possible that he will be heard here again. Kocian looked disgusted at his meagre audience. He was warmly applauded and responded with several encores.

A very interesting violin recital by the pupils of the Chicago Musical College was given on Saturday afternoon. Eight numbers were performed, among them some of the most difficult violin pieces.

Miss Mabel Lewis will give a recital, assisted by her pupils, at the Chicago Auditorium Conservatory, Saturday evening, January 24. Miss Lewis has not appeared on a program at the conservatory for a year, and her many friends in the social world will doubtless turn out in large numbers. Others on the program are Miss Lois Sidbotham, James Brodie, Miss Helen Barry, Mrs. George Mayer, Miss Mae Rodwell and Miss Irene Sage. The Meyers Mandolin Orchestra will furnish incidental music.

The concert given for the Schramm children on Sunday, at the residence of Mrs. Regina Watson, the pianist, was a great success. The children received four engagements to play at private musicales.

Allen Spencer, of the piano faculty of the American Conservatory of Music, will give a piano recital on January 20. Mr. Spencer will play only works by Edward Schütt.

Wednesday evening, January 14, Mr. and Mrs. Herbert Butler gave a recital in Kimball Hall, under the auspices of the American Conservatory of Music. Both artists are very well known here, and in fact have won praise in almost every city in this country. They have also appeared in Europe and were received there with favor. Mr. Butler opened the program with the Ries Suite for piano and violin. Mr. Butler at once convinced the audience that he is an artist of exceptional ability. The Moto Perpetuum was played magnificently in an astoundingly rapid tempo. His spiccato was the envy of many violinists in the audience. In the D minor Wieniawski Concerto Mr. Butler exhibited flawless technic and much temperament. His bow arm is astonishing and he did some very sensational staccati. The romanza from the concerto was played with great depth and feeling, and the audience expressed their admiration for the artist by hearty applause. The Chaconne of Bach, for violin alone, was

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played with a large volume of tone and great broadness. Mr. Butler understands all styles of violin music, from Bach to Wieniawski. A "Caprice" of Ogarew, a "Romanza" for the G string by Hubay and a "Mazurka" by Zarzyski, closed the program. It was a rare treat to hear Mr. Butler, who should appear here much more frequently. Mrs. Butler was just as successful as her gifted husband, and in the aria, "Thou Brilliant Bird," from "The Pearl of Brazil," by David, she simply played with trills, staccati and runs, and vied successfully with the flute. Mrs. Butler's voice is remarkable for its beautiful quality and extraordinary range. The high notes are clear and always in tune, something not very common with coloratura singers. She takes high D or E with great ease. Her middle register, not at all like that of the general run of coloratura sopranos, is decidedly dramatic, and of strong and beautiful quality. In songs by Herman, Dvorák, Gounod and Henschel, Mrs. Butler showed that she is a finished "lieder" singer. Her enunciation, phrasing and interpretation are deserving of high praise. Every seat in the hall was occupied and many persons had to be content with standing room.

Grace Whistler-Misick, contralto, of this city, has been re-engaged for the Kansas Musical Jubilee at Hutchinson, Kan., the first week in June.

Mabel Geneva Sharp, soprano, who accompanied Mr. Sherwood in his last Western trip, and who has been seriously ill since then, has fully recovered, and will resume her concert work at once.

A joint recital will be given at the Chicago Auditorium Conservatory by Miss Fay Hill, pianist, and Frank Croxton, basso, on Thursday evening, January 22, in Recital Hall. This will be Miss Hill's first appearance this season, and the program will be of exceptional interest.

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At her recent appearance in Minneapolis, Miss Helen Buckley received some very flattering press notices. The Minneapolis Tribune says: "Miss Helen Buckley has a beautiful voice. It is high and with many of the qualities of a light soprano, yet with unexpected color and expression, which give it a special charm. Her rendition of the aria, 'Rejoice Greatly, O Daughter of Zion,' was one of the best of her numbers, and she was heartily applauded by her hearers."

A recital by advanced pupils of Howard Wells and Karleton Hackett will be given Saturday afternoon, January 24, in Kimball Recital Hall.

The Schumann Club study class met on Thursday evening, January 8, at the Sherwood School of Music. "Protestant Hymns and Chorales" was the title which Mrs. M. E. Bigelow, Mus. Bac., chose for her subject for that evening's paper, and it was received with much enthusiasm. A quartet composed of Miss Mary A. Fanning, soprano; Miss Margaret Giles, contralto; Malcolm Cavanagh, tenor, and C. A. Melz, baritone, gave several vocal numbers. The singers were accompanied by Mrs. M. R. Krosser.

William H. Sherwood, pianist, will make his semi-annual visit to St. Mary's School, Knoxville, Ill., on January 31, to conduct examinations and to give a public recital. On February 8 he will start on his next Northwest concert tour. Mr. Sherwood is booked for many concerts ahead.

"Yes, the lady 'executed' the piece very thoroughly," said Manager Baker in response to an inquiry as to how a recent young aspirant for pianistic honors, played the Chopin funeral march.

Miss Clara Dorman, pianist, a pupil of Maurice Aronson, played recently here and was very well received by the large audience. It was a private musicale and no critics were there. Miss Dorman played among other things the Chopin-Godowsky study in G flat.

Capt. Ivan de Malchin, master at arms of the Chicago Auditorium Conservatory, will give a fencing carnival in recital hall on Tuesday, January 27, at which the amateur championship with the foils will be decided. There will also be a "mêlée militaire" by members of the broadsword class. Harry Hargis has issued a challenge to all amateur broadswordsmen for the championship of the city.

A very interesting concert was given at the Music Hall on Thursday evening, January 15, under the management of Charles R. Baker. Arthur Hochman, pianist; Leon Marx, violinist, and Miss Marcella Powell were the soloists, and all three deserve praise for their excellent performances. Mr. Hochman, who had been heard here before at one of the Hamlin popular concerts, has abundant technique and temperament and a full sonorous tone. His oc-

taves are extraordinary. The "Theme and Variations," by Tchaikowsky, and the Sixth Rhapsody of Liszt were done with much dash and spice. The Brahms "Melody" he had to repeat. Hochman must be considered as one of the best pianists of the younger generation. Mrs. Powell, who made her first appearance before a Chicago audience, was rather nervous, but with all that she did exceedingly well. She has a sweet voice of useful range, well trained and admirably managed. In Handel's "Skylark, Pretty Rover" Mrs. Powell displayed musical taste and archness in delivery. She proved her versatility in excellent performances of songs by van der Stucken, Grieg, and Gounod. Mr. Marx played the Introduction and Rondo Capriccioso by Saint-Saëns, the Lalo Adagio, and the first and second Brahms "Hungarian Dances." Mr. Marx is an exceptionally finished violinist and has a mellow, sweet tone. His technique is fluent and brilliant. The concert, taken all in all, was one of the most interesting of the season.

The first of the Auditorium "popular" concerts will take place on February 1, under the direction of the Bureau of Fine Arts. From all appearance these concerts will attract a large audience and all their soloists for these concerts are well known artists. At the first concert Emil Liebling will play a concerto for piano with orchestra, and M. Devries will sing.

At the Studebaker Theatre the Castle Square Opera Company have just finished an exceedingly successful week with the "Mikado." Next week they will give "Martha" and "Lohengrin" alternately, and after that they go to St. Louis, and "Peggy From Paris" will come here. The opera seems likely to make a big hit. The first performance is to take place on January 26. HARMONICA.

HADDEN-ALEXANDER RECITALS.

MRS. STELLA HADDEN-ALEXANDER, one of the most admired of resident pianists, will give a recital in Mendelssohn Hall Saturday afternoon, January 31. David Mannes, the violinist, will assist.

The program will be as follows:

Toccata and Fugue, D minor.....Bach-Tausig
Fantaisie, C major, op. 17.....Schumann
Sonata for Piano and Violin, op. 14, No. 3, E flat.....Beethoven
Etude, op. 25, No. 11, A minor.....Chopin
New England Idyll, op. 62, The Joy of Autumn.....MacDowell
From a Wandering Iceberg (Sea Pieces, op. 35).....MacDowell
New England Idyll, op. 62, In Deep Woods.....MacDowell
To a Water Lily (Woodland Sketches).....MacDowell
Idyl, op. 28, No. 4.....MacDowell
Polonaise, op. 46.....MacDowell
Caprice Espagnol.....Moszkowski
Barcarolle, G major.....Rubinstein
Rhapsodie Hongroise, No. 12.....Liszt

A Talented Violinist.

At a concert in Knabe Hall, Saturday evening, Miss Sarah Lewinson, a gifted young violinist, carried off the main honors. In Ries' third Suite and Simonetti's "Madrigale" Miss Lewinson revealed musical taste and a commendable degree of technical finish.

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BALTIMORE.

BALTIMORE, January 18, 1903.

GABRILOWITSCH was the welcome name upon the program of the fifth Peabody recital, January 9. It is a wise policy of the Peabody administration to re-engage artists who have been notably successful at previous concerts.

Gabrilowitsch presented the following program, with several repetitions and additions:

Organ Toccata and Fugue in D minor.....J. S. Bach
(Transcribed for piano by Tausig.)
Sonata in E flat major, op. 31.....Beethoven
Ballade in A flat major.....Chopin
Prelude in D flat major.....Chopin
Scherzo in B minor.....Chopin
Caprice Burlesque, op. 3.....Gabrilowitsch
Nocturne, Nuits de Mai.....Tchaikowsky
Etude, Si Oiseau j'étais.....Henselt
Hungarian Rhapsodie, No. 8.....Liszt

Mr. Gericke and the Boston Symphony Orchestra presented last Tuesday evening at Music Hall the third program of the season, as follows:

Symphony No. 4, in A major, Italian, op. 90.....Mendelssohn
Stances de Sapho, from Sapho.....Gounod
Two movements from the dramatic symphony, Romeo and Juliet, op. 17.....Berlioz
Sea Pictures, two songs from a cycle of five for contralto and orchestra, op. 37.....Elgar
Introduction and Love Death, from Tristan and Isolde.....Wagner
Orchestral.

Mme. Kirkby Lunn was the soloist. Mr. Gericke and his men played superbly. The "Queen Mab" music was marvelously done and the climax of the "Liebestod" left nothing to be desired. Mme. Lunn has a beautiful mezzo voice of power and quality.

The third concert by the Kneisel Quartet and Harold Randolph at the Peabody Wednesday was of especial interest, because the program presented the strongly contrasted names of Haydn and Richard Strauss, and because the sonata for piano and violin in E flat by the latter composer was played here for the first time. Mr. Randolph and Mr. Kneisel distinguished themselves in the performance of this exacting work. The Haydn quartet in D minor, op. 76, No. 2, was exquisitely played, with rare ensemble of expression and execution. The Tchaikowsky quartet in E flat minor, op. 30 (written in memoriam of Ferdinand Laub), of which two movements were given, should have been played in its entirety, for the program was shorter than usual.

The first of this season's concerts under the auspices of the Phoenix Club at its beautiful home on Eutaw place was given Wednesday evening. These affairs are brilliant, as the artists engaged are always among the best available.

The appended program was presented by Pugno, Max Bendix and Mary Münchhoff:

Gavotte in G.....Handel
Ficc in A.....Scarlatti
Des Abends.....Schumann
Grillen.....Schumann
Polonaise, A flat.....Chopin
Aria, Care Compagne (Nachtwandlerin).....Bellini
Grand Fantaisie, from Carmen.....Hubay
Songs—
Solveig's Lied.....Grieg
Over the Hilltop.....Veracini
When Love Is Done.....Lynnes
Russian Folksong.....Alabielf
Adoration.....Borowski
Canzonetta.....d'Ambrosia
Caprice.....Ozorew
Rondo Brillante.....Weber
Nocturne, F sharp.....Chopin
Serenade à la lune.....R. Pugno
Rhapsodie Hongroise, No. 11.....Liszt

The next concert will be given in March by Schumann-Heink and Hugo Heermann.

Ernest Hutcheson gave the first of a series of lecture recitals on the "Nibelung Ring" last Friday afternoon.

A Scotch concert will be given under the auspices of the St. Andrew's Society at its home on McCulloh street next Saturday evening. The affair is under the direction of Dr. B. Merrill Hopkinson, baritone, who will be assisted by Mrs. Richard Ortmann, soprano; Miss Carlotta Nicolai, contralto; Frederick Weber, tenor, and G. Wright Nicolls, accompanist.

Mention was inadvertently omitted in last week's letter of three successful concerts by Creatore and his band at the Fifth Regiment Armory, under the local management of Charles E. Ford.

Ruby Shotwell Piper.

MRS. PIPER sang at a Press Club affair recently, others on the program being Lillian Russell, Annie Russell and Carl Haydn. She made a great hit. Last week she sang at a concert of the Burns Cottage Association, of St. Louis, Mo., and on her return to the metropolis she will be heard frequently. Mrs. Piper's beauty of voice and person, united with warm dramatic blood and superior intellectuality, combine to make her singing highly enjoyable.

Church Choir Singers Wanted.

THE annual unrest of church choir singers has begun, Brooklyn having led the van this year with the following:

Washington Avenue Baptist Church, soprano and bass wanted. The remaining positions are filled.

First Dutch Reformed Church, alto and bass wanted.

Central Congregational Church, alto change.

There are rumors that the alto of Trinity Episcopal Church leaves.

NEW YORK CHANGES.

Scotch Presbyterian Church, alto wanted.

Fourth Avenue Presbyterian Church, alto wanted.

Thirty-fourth Street Unitarian Church, soprano wanted.

Jewish Synagogue, Forty-third street and Fifth avenue, solo tenor wanted.

There are rumors that the alto of the Fifth Avenue Collegiate Church leaves.

The Broad Street Conservatory.

A RECITAL was given on Wednesday evening, January 14, by Miss Louise de Ginther in the concert hall of the Broad Street Conservatory of Music, 1329 and 1331 South Broad street, Philadelphia. The following program was rendered:

Novellette, B minor.....Rimsky-Korsakoff
June (Barcarolle).....Tchaikowsky
Chants Sans Paroles.....Tchaikowsky
Mazurque pour danser.....Tchaikowsky
Arabesque.....Wrangell
A la bien-aimée (Valse).....Schutt
Prelude, C sharp minor.....Rachmaninoff
Etude in G.....Moszkowski
Valse de Concert, op. 69.....Moszkowski
Basso ostinato, op. 5, No. 5.....Arensky
Valse-Scherzo.....Godowsky

Harvey—Child—Bacheller at Roseville.

AT Roseville Presbyterian Church Dorothy Harvey, a prime favorite; Bertha Cushing Child, alto (once of the Broadway Tabernacle, now of Boston), and Willis Bacheller, tenor, were the soloists Sunday night. Mrs. Harvey sang "The Birthday of a King," Mrs. Child Behrend's "Crossing the Bar" in beautiful style, and Mr. Bacheller "My Hope Is in the Everlasting," by Stainer, and there were also two duets. Mrs. Childs was the only singer new to this congregation, and she made deep impression, for she is sincere and intelligent and of the most refined type. Her duet with Mr. Bacheller was a feature of the service, and of late no alto singer has so stirred this congregation.

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CINCINNATI, January 17, 1903.

CHE brilliant success of Rosa Cecilia Shay, daughter of Thomas Shay, of this city, in Denver, during her present operatic tour, has caused no end of pleasure and satisfaction among her admirers in this city. The critic of the Denver Daily News writes this about her Carmen: "Two facts that could not be denied stood out in bold relief at the Broadway Theatre last night—the one, that in Rosa Cecilia Shay Denver was introduced to a young prima donna of surpassing brilliancy; the other, that Bizet's 'Carmen' has never before been so splendidly sung, capably acted and given such an all round artistic presentation as by the Gordon-Shay Grand Opera Company. * * * Miss Shay gives her own interpretation of the part, and it is probably nearer to the composer's idealization than any heretofore rendered in this city. Miss Shay makes Carmen a girl of the people; a warm blooded, dashing, thoughtless child of the Spanish peninsula. Carmen's coquetry is as innate and natural as her beauty. Physically nature has assisted Miss Shay in her adaptation for the character. Her dark, brunette beauty, her vivacious manner and her rich, full, mellow voice answer the popular requirements of the role. Miss Shay's voice is a mezzo soprano of surpassing purity, deep timbre and wide range. Without effort and at once she sang herself straight into the hearts of her audience. Her splendid training was evinced by her vocalization. It is one of the truest modern Italian methods, the system which believes in proper placing of the voice where it belongs, in cultivating its natural tones instead of forcing them. The entire support was worthy of the prima donna."

The program at the Monday Musical Club, Monday, January 19, will be in charge of Mrs. S. E. Assur and Miss Jessie Jay, and will be miscellaneous in its character. There will be songs by Miss Hilda Danziger and Mrs. Assur; violin, Miss Jessie Jay; piano, Miss Jessie Grant, Miss Alforetta Hill and Miss Ione B. Riddell. In addition to the program important business will be taken up.

J. Stuyvesant Kinslow will give a song recital at Aeolian Hall, Monday evening, January 26, assisted by Miss Louise King Walls, reader. Mr. Kinslow ranks among our best men singers, and this recital, which was announced for a previous date, will interest lovers of artistic song. It is one of the various events given under the auspices of the Zilpha Barnes-Wood School of Music.

The Cincinnati Musicians' Protective Association will hold a Mozart celebration on January 27, Herman Bellstedt having been appointed a committee of one to arrange the

program. The association has resolved to look for new headquarters, and the committee on removal will report February 13.

Brahm van den Berg, of the Conservatory of Music faculty, will make his Cincinnati debut January 29. The program has been arranged as follows:

Aria, Die Kraft Versagt, from The Taming of the Shrew.....Goetze
Two Preludes and Fugues.....S. Bach
Sonata Pathétique, op. 13.....Beethoven
Berceuse, op. 57.....Chopin

Songs—
Damon.....Stange
Der Nussbaum.....Schumann
Open Thy Blue Eyes.....Massenet
Second Polonaise.....Liszt
Concert Etude, No. 1, op. 24.....Moszkowski
Preparations are making for the celebration of the silver jubilee of the College of Music in the near future. It will be given in one of the large halls of the city, and the entertainment includes a presentation of "Midsummer Night's Dream."

The Ohio Conservatory of Music, Mrs. Charles A. Graninger directress, has found it necessary to add some members to the teaching faculty. Miss Emma Ehret Adams, a reader well known, as she has done considerable platform work and has the past three years occupied the chair of elocution in the university at Livingston, Ala., has been added to the department of elocution and literature, and Charles Holstein, who has had a number of years' study at Buda-Pesth and who for the past several years has been on the concert stage.

The "Cincinnati," an operatic organization composed altogether of Signorina Trela Vigna's pupils, will give a concert on Thursday evening, January 22, in Columbus. The soloists will be: Miss Irmgard Bicker, soprano; Miss Dell M. Kendall, mezzo soprano; Ferdinand Hatzengahl, tenor; Glenn O. Friermood, baritone; Clifford Asbury, bass; Miss Martha Doolittle, elocutionist; D. Summy, accompanist.

A recital to be given by the advanced pupils of H. C. Lerch on Wednesday evening, January 21, in Aeolian Hall, promises to be an interesting event. Program as follows:

Pianola selection.
Trio, Holy Redeemer.....Marchetti
Harriet A. Yorston, Luella Langhorst, Emma Streng.
The Golden Pathway.....Gray
Benjamin F. Fox.
O Thou Cruel Sea.....Delibes
Florian's Song.....Godard
Freda Khuon.
A Summer Night.....Godard
Entreaty.....Bohm
Lillie Schroer, Amanda Schroer.
O Ye That Love the Lord.....Barnby
Emma Streng.
Even the Bravest Heart May Swell (Faust).....Gounod
Aria from Traviata.....Verdi
William Arnold.

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Aria from Hérodiade.....Massenet
Horch! Horch! Die Lerch.....Schubert
Eleanore Schopp.

Piano—
Valse Brillante (A flat).....Moszkowski
Staccato Caprice.....Vogrich
Anna M. Frazier.

Elizabeth's Prayer.....Wagner
Aria from Queen of Sheba.....Gounod
Elizabeth Meyer.

Murmuring Breezes.....Jensen
Valse from Romeo and Juliet.....Gounod
Lillie Deremo.

Inflammatus.....Rossini
Mrs. Lerch and chorus.

Madame Schumann-Heink will be the soloist at next week's Symphony concert.
J. A. HOMAN.

EDMUND SEVERN, COMPOSER.

THE New York Press of Sunday, January 11, published the following review, with critical opinions, on the compositions by Edmund Severn, of New York:

Edmund Severn, violinist and teacher, having studios at 131 West Fifty-sixth street, is first of all a composer. His larger works are the following: String Quartet in D major, Festival Overture, for grand orchestra; Symphonic Poem ("Lancelot and Elaine"), for grand orchestra; Sonata Romantique, for piano and violin; trio in D minor, for piano, violin and 'cello; cantata, "Jephtha's Daughter," for soprano, baritone, chorus and full orchestra; "Bold Robin Hood," for male chorus and orchestra (accompaniment arranged for piano and trumpet and published by Carl Fischer); Suite Oriental, for violin and piano; Italian Suite, for violin and piano.

Of Mr. Severn's String Quartet press notices speak as follows: "A finely original work. The adagio is an exquisite poem of feeling."—Springfield Republican.

"Has excellent thematic material, which is handled with remarkable taste and effectiveness."—MUSICAL COURIER.

The trio in D minor has among many notices the following:

"Original and powerful."—Springfield Republican.

From the large number of notices of other compositions of Mr. Severn the following are selected:

SUITE ORIENTAL.

Has weird and effective Eastern coloring.—MUSICAL COURIER.

As to fitness of the form and mood of this suite to the subject matter there can be no question.—Springfield Republican.

"BOLD ROBIN HOOD."

A dashing and lively chorus.—Springfield Republican.

ITALIAN SUITE.

Effective and practical for soloists.—Springfield Republican.

FESTIVAL OVERTURE.

Shows scholarly training and seriousness of purpose and sugurs well for Mr. Severn's future.—Boston Transcript.

Shows musical intelligence.—Philip Hale, in Boston Journal.

He has a clear sense of what he wishes to accomplish and discretion to save him from extravagance or bombast.—Howard Ticknor, in Worcester Spy.

SONATA ROMANTIQUE.

Finished and artistic throughout, full of original themes.—Springfield Republican.

SYMPHONIC POEM, "LANCLOT AND ELAINE."

In the clearness and beauty of themes, their development in just proportions, fine romantic feeling, beautiful and effective orchestration, and, above all, complete surrender to the spirit of the poem, Mr. Severn has reached a very high level.—Henry Kidder, in Springfield Union.

Besides the wide range covered in these larger works, Mr. Severn has composed upward of fifty songs, piano and violin pieces, some of which are published.

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ONCE a month the exclusive streets on Brooklyn Heights are lined with carriages. The occasion that bestirs the exclusive element is the concert by the Boston Symphony Orchestra, and were it not for this visit by the Boston band Brooklyn would be suffering from a musical famine. When Mr. Grau puts an occasional opera "on" at the old Academy of Music, the same people who attend the concerts by the Boston Symphony Orchestra are conspicuous by their absence.

"When we want to hear the opera we go to the Metropolitan Opera House in Manhattan. It's an awful journey for us, but we Brooklyn people are thrifty and want our money's worth. So to Manhattan we go for our expensive diversions."

Since the Brooklyn concerts by the Boston Symphony Orchestra in all respects equal those given at Carnegie Hall, Brooklyn society is satisfied and patronizes the events in the home borough. And, just listen, once in a while Brooklyn gets two soloists, while Manhattan has only one. No matter how harshly editors and critics preach against it, Brooklyn audiences demand soloists even at the superb concerts by the Boston Symphony Orchestra. At the January concert Friday evening of last week, two soloists appeared and the announcement was sufficient to crowd the Academy. The people who went to hear the orchestra came away disappointed, but the majority was happy, and in this land of the free the majority rules.

The order of the program for the evening was as follows:
Overture to The Betrothed of the Tsar.....Rimsky-Korsakoff
(First time at these concerts.)

Stances de Sapho, from Sapho.....Gounod
Concerto for Violin in E minor, op. 64.....Mendelssohn
Sea Pictures, two songs from a cycle of five for contralto and orchestra, op. 37.....Elgar
(First time at these concerts.)

Symphony No. 2, in C major, op. 61.....Schumann
While new to the Brooklyn audience, the Rimsky-Korsakoff overture, "The Betrothed of the Tsar," is familiar to many readers of THE MUSICAL COURIER, hence analysis is not required. Mr. Gericke's reading, so gentle and suave, hardly suggested the fire and impetuosity of the young Russian school. But never mind. Boston is a calm, sedate community. Schumann's Second Symphony, or more appropriately described as the Symphony in C major, was written ten years before the composer's death, and he was at the time a man far from well. A veiled sadness characterizes even the scherzo, but whatever the learned annotators may write the adagio of this symphony remains one of the notable examples of Schumann's creative

genius. It is not easy to recall any composition that includes more wonderful passages for the woodwind instruments. The oboe leads in expressing the melancholy note. The orchestra played the symphony with the usual finish, but some listeners did not like the tempo taken in the adagio. Without a score before him the average student of harmony would have guessed the adagio to be an andante.

The soloists of the evening, Miss Maud MacCarthy, the Irish violinist, and Mme. Kirkby Lunn, the English contralto, made their first appearance in Brooklyn, and both were received with marked cordiality. Miss MacCarthy, winsome and girlish in appearance, captured all hearts by her delightful performance of the Mendelssohn Concerto. The young artist played the same work at an earlier concert in Manhattan, and an extended review was published in THE MUSICAL COURIER at the time. Madame Lunn sang the same vocal numbers at the concert in Carnegie Hall last Saturday afternoon, and a criticism of the Gounod aria and the Elgar songs will be found on another page of this issue of THE MUSICAL COURIER.

Friday evening, February 20, is the date of the next concert.

"Russian Music and Musicians" was the theme for discussion at the last meeting of the Brooklyn Woman's Club. Mrs. H. W. B. Howard read a paper. Mrs. Frank M. Avery described gypsy music. Vocal illustrations were given by Mrs. William Barclay Dunham, and Miss Millie Marie Helmken gave more illustrations on the piano.

Monday evening of this week the pupils of the Klengenfeld Conservatory of Music gave an instrumental recital in the rooms of the school, 108 Hancock street. The program and comments will be published next week.

Miss Louise Tooker, soprano, gave a recital in Wissner Hall Monday night.

Thursday evening of last week a concert was given at the Hotel St. George by pupils of the Brooklyn College of Music, under the direction of Adolf Whitelaw. The same evening Robert King Morse gave an organ recital in the Flatbush Reformed Church. James H. Miller, violinist, assisted.

Question—Do the women's clubs of Brooklyn remunerate the professional singers and instrumentalists that appear at the regular meetings? This is a matter that is going to be agitated in the near future. Harrowing tales are being told about the pettiness of the exclusive women's clubs. The singers are beginning to protest, and it is time that they did. When a man's club gives an entertainment every artist is paid, and in contrast to this just and businesslike arrangement the women's clubs go on in the mean old way of "inviting" singers and pianists to come and sing and play, never dreaming that these hard worked and often needy persons are earning a livelihood through their accomplishments. The end of free musicales at women's clubs cannot come too soon. In the meantime if singers will persist in singing gratis they should cease complaining.

A soprano in the choir of a Brooklyn church said recently to the writer:

"Hardly a week passes that I do not receive at least one 'invitation' to sing before a woman's club. Formerly I did this thing, but I am through for good with obliging the friend of a friend. One's own friends are not apt to be so indelicate, but a friend's friend sometimes presumes. I am quite willing to sing for less at a woman's club meeting than I receive for a public concert, but in the future if any club wants me it must pay something. Do clubwomen ever think of the things a professional requires? I mean the incidentals, such as clean gloves and the touches to complete a decent appearance before an audience."

Mills a Fine Handelian Bass.

MORE reports about the fine singing by Watkin Mills were received last week. A criticism on a performance of Handel's "Messiah" by the Nottingham Sacred Harmonic Society, at Nottingham, England, referred as follows to Mr. Mills:

The society have invariably been fortunate in the selection of principals, and this year they were fortunate enough to secure the services of such accomplished vocalists as Miss Amy Joyner (soprano), Miss Adelaide Lambe (contralto), Whitworth Mitton (tenor) and that greatest of all Handelian basses, Watkin Mills.

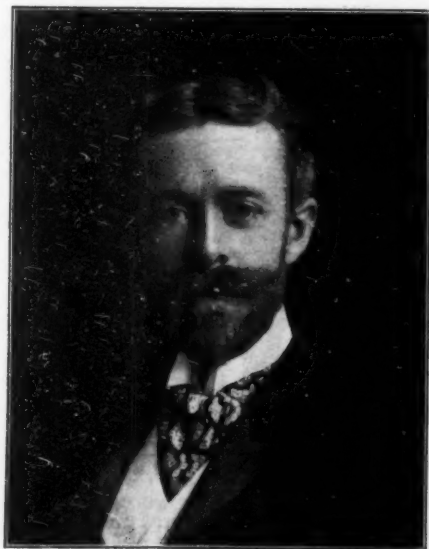
Watkin Mills has accomplished some fine performances in oratorio in the city in the years that have passed, but it is questionable whether he has ever achieved a greater triumph than that which attended his efforts last night. The exacting "Why Do the Nations?" the recitative, "Behold, I Tell You a Mystery," and the subsequent air, "The Trumpet Shall Sound," were delightfully rendered, and Mr. Mills was cheered time after time for his distinctly meritorious contributions to a record performance.—Nottingham Daily Guardian, December 27, 1902.

Arthur Griffith Hughes.

ARTHUR GRIFFITH HUGHES, the baritone, will appear in the Temple course series of concerts in Cleveland, Ohio, March 4. He is also engaged to sing at one of the popular Sunday concerts with the Cleveland Orchestra. February 12 he will sing at an organ concert at the Church of the Divine Paternity. A recital at Newburgh, with Margaret Rusk Griffith as accompanist, is included in the engagements next month.

A Matter of Temperament.

MISS ADELE RUHLMANN, of Brooklyn, was made severely ill last week by swallowing a 50 cent piece which she was balancing on her tongue while practicing vocal scales. There are some singers at the Metropolitan Opera House who swallow almost \$1,000 every time they sing a few scales, but it does not seem to make them ill. In fact, they always come back with an appetite for more.



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SHERMAN, CLAY & Co.'s,
SAN FRANCISCO, January 12, 1903.

THE advent of MacDowell has been the week's event, his first appearance being at the first of the Steindorff "Novelty" concerts, given on Thursday afternoon at the Tivoli Opera House. The concert opened with a number by the orchestra of fifty pieces under the direction of Paul Steindorff and was greatly enjoyed. The second number brought Mr. MacDowell before the audience, and his reception was certainly flattering. Seated at a concert grand piano, Mr. MacDowell, supported by the orchestra, played his own concerto. I think nearly everyone present was prepared to do a little raving over the composer, but the impression did bring out a great deal of enthusiasm. Scholarly, refined and conscientious, his work certainly is, and his technic also called forth a certain degree of praise, but one hoped for more. I think the orchestration in this concerto might with benefit to the composition have been made lighter. The piano does not stand out as in a piano concerto it is supposed to do, the orchestra simply supplying the setting for the principal instrument. In this concerto the piano is solely an instrument of the orchestra, part and parcel of it. This may be MacDowell's conception of a piano concerto, but it is not a general one. The audience was reasonably well pleased, and MacDowell, in answer to a very persistent and hearty encore, returned and played his Concert Etude. The orchestral work at this concert was exceedingly good, and many were surprised at the superior manner in which Paul Steindorff managed his orchestra. It was brisk, magnetic and sparkling, without being spectacular.

MacDowell's own piano concert was given at Steinway Hall on Saturday afternoon, and I am bound to say I never saw such crowds of people pour into the hall in a constant stream as they did on this occasion. For myself a piano stool by the green room door afforded luxurious

accommodation as compared to the poor mortals who stood for an hour and a half, first on one foot and then the other. The program was not a big one in any sense, which was disappointing to a good many, but it was good. A Fantasia in D (Mozart), Minuetto (Graziola), "Sarabande" and "Les Trois Mains" (Rameau), Minuet and Impromptu by Schubert, made the first number. MacDowell's Celtic Sonata, op. 59, came next and gave one a better idea of his melody, "Deirdre's Song" being most characteristic and original. "The Eagle," "Shadow Dance" (so well liked it was repeated), "Improvisation" (a pretty thing), "Czardas" (which I liked best of all), "Scotch Poem" and "Concert Study," op. 36, all his own compositions, finished the program. He was repeatedly encored and received a warm welcome. Tonight a fine program is promised, when some of MacDowell's songs will be rendered by Mrs. M. E. Blanchard, our favorite contralto. A special concert for Thursday afternoon will be given. Not a very happy time to set for it, by the way, as it is the date of the next Zech Symphony Concert, and it makes an unpleasant complication for people who want to hear both.

Wenzel Kopta, the Bohemian violinist, gave an informal recital at Steinway Hall on Friday afternoon in the presence of a few friends. He appears in concert on January 27 at the same place, under the direction of Will L. Greenbaum.

Miss Mary C. Carrick, a talented pupil of Hugo Mansfeldt, is soon to give a Liszt recital at the studio of Mr. Mansfeldt, on Buchanan street. The program will present: Prelude, C major; Schubert's "Du bist die Ruh"; Gusse's Concert Solo; "Legend," "Sermon to the Birds"; Etude, D flat; "Rhapsodie, No. 5; "Mephisto Waltz"; song, transcribed by Hugo Mansfeldt; "Waldestrauchen"; Romanza from "Tannhäuser"; Tarantelle, from "Venezia e Napoli."

Hugo Mansfeldt is to give a piano recital before the Adelphi Club, of Alameda, on Saturday afternoon next. As I expect to be present I will have more to tell of this next week.

Next Thursday evening, January 15, at the studio, 883 Bush street, the pupils of Arthur Fickenschner, assisted by Mary (violinist) and Dorothy (cellist) Pasmore and Mr. Hecht, flute, will give a recital. Mr. Fickenschner has recently published a number of new songs under one cover, with translations from German words of Julius Goebel by Mrs. Mary Fairweather and Edith Curzan Fickenschner. There are five songs, "Am Abend," "Erster Kuss," "Deutung," "Gefunden" and "Mondnacht." Some of these have been publicly performed and are considered very beautiful by those who have heard them.

Coming attractions under Will Greenbaum's management are Kopta, the violinist, January 27; Zelic de Lusan, February 10, 12, 14; Ossip Gabrilowitsch; Kocian, violinist, and the Kilties Band.

MRS. A. WEDMORE JONES.

Mrs. Clary in "The Messiah."

MARY LOUISE CLARY was the contralto soloist in "The Messiah" performances of the Oratorio Society, of Baltimore, December 29 and 30, where she won not only an ovation, but the offer of a return engagement, and, among others, the following complimentary criticisms:

Few contraltos who have appeared here in recent years have possessed the superb voice of Mrs. Clary. Her work was a revelation. The range of her voice is remarkable and every tone was rich and full. Every number assigned to her was artistically rendered and created a sensation among the auditors. The contralto has considerable and difficult work in the oratorio, and Mrs. Clary rendered her numbers with rare ability. She was probably best in the air "He Shall Feed His Flock."—Baltimore American, December 30, 1902.

Mrs. Clary possesses a superb contralto voice of great breadth, resonance and volume. Her tones are rich, round and full, her every solo being a most impressive production. She was the most satisfying of the four soloists.—Baltimore Herald, December 31, 1902.

Mrs. Mary Louise Clary is a singer of ample experience and still more ample voice. She is a contralto of the most robust type, and in the aria, "He Was Despised," had an excellent opportunity to show the depth and power of her unusual voice.—Baltimore Sun, December 31, 1902.

Mrs. Mary Louise Clary was the contralto and her work was superb. Her rich voice was unusually smooth and even and she sang with intensity and force. Her style is particularly impressive and well suited to oratorio, and imbued with intense feeling, especially in the deeper and sadder music. The aria, "He Was Despised and Rejected of Men," was magnificently rendered.—Baltimore American, December 31, 1902.

Kocian at W. C. Whitney's.

KOCIAN, the violinist, played at William C. Whitney's musicale last Saturday. The Bohemian artist was busy in Chicago on Friday afternoon, and made a hurried trip to New York in order to reach here early Saturday evening.

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Boston, Mass., January 17, 1903.

RAY FINEL, Stephen Townsend and George Parker were among those who sang at Mrs. John L. Gardner's reception New Year's evening. The program was:

Chorale Bach
Overture to the Magic Flute Mozart
Viviane Symphonic Poem Chausson
Overture, Scherzo and Finale Schumann

The Boston Symphony Orchestra also took part.

At the Cecilia concert of February 3 there will be sung in Boston a work composed by an African born and bred in London, with the American poem, "Hiawatha," for the subject. An American will conduct, Americans will sing and players of every nationality will participate.

The fifth concert of the Newton Choral Association was given Tuesday evening with a miscellaneous program. Everett E. Truette is conductor of this chorus and the work done is of the highest quality. Mrs. Grace B. Williams assisted. The association promises Bruch's "Arminius" at its next concert in April.

Mrs. Ralph Russell Littlefield and Mrs. Earl Percy Blake, who arranged a concert in Brockton for January 5, were capably assisted by Miss Pauline Woltmann, of Boston, who is well known for her splendid interpretation of solos in "The Stabat Mater"; Eric Loeffler, of Boston, and Francis S. Morton, of Brockton. Miss Woltmann was heard in two numbers, "O Don Fatale," from Verdi's "Don Carlos," and a group of songs by Bruckner, Augusta Holmès and Henschel. She also sang a duet with Mrs. Littlefield.

Arthur Hochman, pianist, will make his first Boston appearance in a recital at Steinert Hall on the evening of February 17.

A lecture on "Early Music in Boston" will be delivered by Louis C. Elson, for the benefit of the Woman's Aid Association of the Cambridge Hospital, on Tuesday afternoon, January 20, at the house of Mrs. Samuel F. Batchelder.

The first New York recital of George Devoll, tenor, and Edwin Isham, baritone, with Mrs. Tippet at the piano, will be given at Mendelssohn Hall, Tuesday afternoon, January 27.

Miss Elsie Lincoln announces a series of six concerts on alternate Sunday afternoons at half-past 4 o'clock, in Steinert Hall, beginning on January 25, for the benefit of the Mount Pleasant Home in Dorchester. Among the artists already engaged are Francis Rogers, baritone, who is to open the series; the Hoffmann String Quartet, Mrs. Martha S. Gielow and George Hamlin.

At the concert to be given the evening of February 5 in Chickering Hall by Miss Alice Cummings, Miss Anna Miller Wood and Mr. Ondricek, a program of musical interest will be given. It will include a new sonata for piano and violin by Emile Bernard, and compositions by d'Indy, Chrétien, Paladilhe, Rachmaninoff, Arensky, Dvorák, Tschalkowsky, Koptiaeff and Rubinstein.

A recital by piano pupils of John Manning and vocal pupils of Frank E. Morse was given in Pianola Hall, Steinert Hall Building, Friday evening, January 16. Miss Alice Siever was the accompanist. Those who took part were Robert C. Martin, tenor; Miss Elsa Leonard, Miss Purrington, Miss Edith Frost, soprano, and Miss Minyon Watson.

John Hermann Loud will give his twenty-seventh free organ recital in Harvard Church, Brookline, next Monday evening.

Miss Ethel Inman, of New York, the pianist, who is to give a recital in connection with Isidor Schnitzler, violinist, formerly of the Boston Symphony Orchestra, in Steinert Hall, on Thursday afternoon, January 29, will be assisted by Louis Haslanger, baritone. Miss Inman is a pupil of Joseffy.

Upon Tuesday evening, January 20, a concert is to be given in the Church of the Disciples, Frank Lynes, the organist of the church, presiding, the music being entirely of his own composition. He will be supported by Miss Greta Masson, Miss Lucie A. Tucker, J. C. Bartlett, Stephen Townsend and Miss Lillian Chandler, violinist.

The concert announced by T. Handasyd Cabot for January 28 has been postponed until about a month later.

At the Boston Singing Club's concert on February 11 the club will have the assistance of a full orchestra in pre-

senting a program of selected choruses from operas. There will be a large number of soloists.

The performance of Arthur Whiting's song cycle, "Floriana," will take place in Steinert Hall on Wednesday afternoon, February 11. Mr. Whiting will bring a quartet from New York to sing and will play quite a number of his own compositions on this occasion.

Miss Marie Ware Laughton is to give a reception at her studio in the Pierce Building, Sunday afternoon, in honor of Señor Villaseñor, the Mexican pianist, who has just come from Leipzig, where he has spent five years in study. Mrs. Vaughn Lawton will give several selections on the harp.

A concert was given in Plymouth on Thursday evening by Mrs. Ernestine Fish, contralto; Mrs. Charlotte W. Burt, cellist, and Mrs. Emilie G. Wilkinson, pianist.

ANDERSON-BAERNSTEIN.

THE first joint recital given by Sara Anderson and Joseph Baernstein, after a short rest during the New Year holidays, was given last Monday in Hartford, Conn., before a most appreciative audience. The critics, as will be seen by the appended newspaper articles, speak in the most glowing terms. The artists are now being booked for spring festivals, which bids fair to be as busy a season as the fall just past. Press notices follow:

The programs offered a splendid opportunity for displaying the really brilliant qualities of the voices of the singers, including, as it did, selections by Mozart, Schubert, Brahms, Schumann, Reinecke, Mendelssohn, Verdi and others equally prominent in the world of music. Songs, classic and modern, were most intelligently interspersed, and the program tested the full power of the artists, whose singing will be remembered as one of the most charming recitals of an attractive course. Superb presence before an audience, a personality as delightful as her tones were full and round and pure, Sara Anderson won the audience at the first. Her selections were particularly happy, and her singing graceful and sympathetic. "Pastorale" she sang with dainty expression and with a purity of tone which assured much enthusiasm. Her next group of four was by MacDowell, and Reinecke's "Spring Flowers," into which she breathed the exquisite expression and sweetness of tone which dainty selections like these demand. The soloist was cordially applauded, and it may be said that she sang herself into the affections of the audience, so generous and general were the compliments bestowed. No less enthusiastic was the audience regarding the singing of Mr. Baernstein. He is the possessor of a voice the range of which is far beyond the average. He demonstrated the possession of much taste and dignity in his selections, and was equally pleasing in sunlight and shadow, grave or gay. Perhaps the most effective of his three groups was that which included "I Am a Roamer Bold," by Mendelssohn; "When I Was a Page," by Verdi; "Quick, We Have but a Second," by Stanford. Miss Anderson and Mr. Baernstein were heard in German songs by Hildach and Jadasohn, their voices blending well and adding to the already splendid impression.—Hartford Daily Times, January 13, 1903.

Miss Anderson possesses a vocal organ of the rarest tone quality, sympathetic and full of temperament and trained by a method which develops the best of the remarkable talent which is possessed by this pleasing artist. Miss Anderson is of an attractive personality, and maintains an elegant stage presence. Joseph Baernstein is a most versatile artist, the range of his voice being large and its quality broad and resonant. He knows how to use it and his phrasing is artistic. He is dramatic in the true sense, emotional, tender and passionate, as the various moods of his variety of songs may require. Whether his voice was rollicking through Mendelssohn's "I Am a Roamer Bold," sunk to infinite tenderness in the love songs, or in one of those German ballads that voice the inmost thoughts of masters like Schubert and Schumann, it was all of the best and thoroughly enjoyable. The Jules Jordan songs were of much merit and were executed with an artistic nicety, which required delicate enunciation, and Mr. Baernstein's rendering fulfilled the requirements to the letter. During the evening several duet numbers were rendered, in which the voices of these two artists

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blended in a remarkably beautiful manner, the best of these perhaps being the two songs by Jadassohn. The last have the rhythm of the German folksong, which was most beautiful.—Hartford Post, January 13, 1903.

A song recital that was of unusually brilliant quality and that will linger in the memory as one of the pleasures of the musical season was given at Unity Hall last evening by Sara Anderson and Joseph Baernstein, and the audience, which was made up of many music lovers and professional singers, were delighted with the work of these two artists. The program was a mixture of classic and modern songs, the majority of them in German, and the range of expression was sufficient to test the quality of the singers, and the test was in all ways satisfactory. Sara Anderson has a splendid presence before an audience, and her voice is pure, true and rich. Her method is of the best and the results are delightful to the ear. Joseph Baernstein made a profound impression. His voice is large, full and deep, and its range is phenomenal. His part of the program had a variety of expression from Mendelssohn's "I Am a Roamer Bold" to Korby's "Mohac's Field," and he carried his audience by storm with his magnificent use of voice and his fine conception of the reading of the poems he sang. His songs were given with rare taste and dignity, and with a whole-souled manner that was captivating. Three songs in English, first sung in public last evening, by Jules Jordan, "The Nectar Song," "My Lady" and "Gipsy John," were interesting, the first being characteristic of the composer in his best mood, and having a melodious rhythmic movement that will be sure to make it popular. The two artists appeared in duets, and their voices blended with harmony, and the sympathy in expression and in poetic temperament made the numbers delightful in the extreme. The recital was one that would appeal to the finest cultivated taste or to the hearer who waits for his emotions to be touched.—Hartford Daily Courant, January 13, 1903.

In the Interest of Music.

IN Albany last week there was incorporated the Betty Loeb Musical Foundation of New York City. The following names appear in the articles of incorporation: Mrs. Jacob H. Schill, Mrs. Isaac N. Seligman, Mrs. Paul M. Warburg, Morris Loeb and James Loeb, children of the late Mrs. Betty Loeb, who are to be the directors of the institution. The enterprise is designed to promote musical interests and to advance musical education in New York.

Mrs. Betty Loeb, who was the wife of Solomon Loeb, millionaire banker and founder of the banking house of Kuhn, Loeb & Co., was always a music lover, a generous patron of music, and it was a regret of hers, often expressed, that good music was not within the reach of the masses in New York. She set aside a considerable amount to be used in accordance with her wish to promote the interest of music.

New Jersey Choir to Sing Here.

MADAME SCHUMANN-HEINK will be the soloist at a concert which the choir of the First Congregational Church, of Montclair, N. J., will give in New York next month. The famous German contralto may also be engaged for a concert in Montclair later on in the season. The musical activities in the pretty New Jersey town have been unusual this winter, and in all that is accomplished the choir of the First Congregational Church takes a leading part.

MacDowell Recital in Brooklyn.

EDWARD MACDOWELL has been engaged for a special piano recital by the Brooklyn Institute. The date is February 12—Lincoln's Birthday. By general request, the composer-pianist will play a number of his own compositions.

New York "Evening Post."—Theodor Björkstén, one of our great apostles of Bach, knows how to make an attractive program. * * * Mr. Björkstén has a voice of genuine tenor quality, with not a baritone ingredient. * * * He was at his best in "Ah, fuyez," from Massenet's "Manon," which he sang dramatically, and in Schubert's Serenade ("Leiselehen"), which evoked such a storm of applause that it had to be repeated. Several of the other numbers received applause enough to justify an encore.

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New York "Tribune."—In Mendelssohn Hall last night Theodor Björkstén gave a recital, in which he showed that he is splendidly equipped intellectually and emotionally as a singer of songs. * * * The songs in his program which had real heart in them were sung with fine and truthful expression, and one of them, Bürgert's "Sandträger," which marked the climax of the evening, sent a thrill through the audience, so dramatically was it conceived and uttered.

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KLINGER'S BEETHOVEN.

THE MUSICAL COURIER published some short time ago illustrations of the monument to Beethoven by the sculptor Klinger. It has, since the exhibition of the design, been discussed warmly both by sculptors and musicians. Hitherto the controversy has been conducted chiefly from the point of view of the plastic arts, and by those who have a professional knowledge of that branch of art. G. Munzer, however, in the December number of the Journal of the International Music Society, examines it from the standpoint of the musician. The first question to be investigated is: Does the figure of the sculptor correspond to the personality of the composer as trustworthy tradition describes it to us? Beethoven is represented by Klinger nude, and the proportions of this nude figure hardly agree with Beethoven's real figure. Beethoven was a small rather than large man, and according to authentic accounts the body was compact and muscular and the head unusually large. He was an undersized, strong man. In Klinger's statue the impression given to the spectators is that his Beethoven if standing erect would be a tall, rather slender, figure. The work reminds us rather of the model who sat to the sculptor for the figure than of the Beethoven as he was in life.

The most important part of the work is, of course, the head. The sculptor based his work on the mask by Klein. Herr Munzer considers that the lower part of the face is successfully executed, but that the brow and eyes seem new to us. Beethoven's brow was "high and broad," arched prominently in front; the skull was colossal. The eye was small, and, according to reports, "when he laughed was almost quite hidden in the head. On the other hand it would start out in unusual magnitude, and either rolled flashing around, almost always upward to the brow, or remained perfectly motionless, gazing straight before him as soon as any idea took possession of him."

In Klinger's statue the striking effect of the brow, which must have towered up like a rock, is injured by the treatment of the hair, which Beethoven wore tousled and wild, but which here hides the sides of the brow, making it much less prominent than it must have been. As regards the sculptor's treatment of the eyes, Munzer regrets that Klinger abandoned his original idea of giving life and expression to them by color. How different is the impression created by these dead, extinguished eyes from that described by Beethoven's contemporaries, especially when it is remembered that Klinger is presumed to represent the master in the moment of inspiration.

But the question of the likeness of the statue to the real Beethoven is secondary to the other, "What idea of Beethoven does Klinger give us?" Let us imagine all that the mighty word Beethoven contains, and then look at the statue. What do the features say? The most gloomy pessimism. Beethoven looks as if he were Brahms, the Brahms of the Requiem. Certainly the last movement of the C sharp minor Sonata, the Appassionata, the first movement of the C minor Symphony and the Ninth, could not be the creations of this man on whose countenance a smile could never have shown itself, and who must have looked only into the depths of a tortured soul. Think of the starry dance of the A major Symphony, or the "Nature" hymn of the "Pastoral," of the dithyrambus of joy in the Ninth Sym-

phony, in the mysticism of the last sonatas, and the religious devotion of the adagios, and then turn to the resonant yet sacred laughter of the scherzi, and the flashing allegro movements, and you will perceive the gulf between Beethoven, the musician, and Klinger's statue.

Undoubtedly Beethoven's life was full of tragedy, but it was not tragic fate that made him great but his conquest of fate. Beethoven was the victor over life. Above all things, too, he possessed the all conquering, titanic genius of humor. This, the chief characteristic of Beethoven's style and greatness, is utterly absent from Klinger's production.

Munzer insists particularly on this point, as the Beethoven as Klinger represents him must lead to some extent to a one sided conception of Beethoven's art. Long efforts of critics, artists, teachers, writers on aesthetics have been expended on banishing from the public its dread for classical music. How much trouble has it cost to make it clear that Beethoven was not a gloomy pedant! Then look at this statue, and who would credit the Beethoven there represented with anything gay or cheerful? But in all this criticism of Klinger's work Herr Munzer gives the highest praise to Klinger's art as a sculptor. The sculptor has to deal with the most inflexible of all means of expression, hard stone; he can only represent a small portion, only a single moment of his subject in such material, and Klinger has chosen that which his own individuality dictated.

Deming Sight Singing Classes.

MISS EVA B. DEMING has announced the opening of the midwinter classes in sight singing, ear training and choral music at her school for those branches of music, 402 and 403 Carnegie Hall. The afternoon class for beginners meets every Monday and Thursday, from 3:30 until 4:30. The morning class for beginners meets every Tuesday and Friday from 11:30 to 12:30. Morning class for advanced pupils meets every Monday and Thursday from 10:45 until 12. Evening class for advanced pupils meets every Tuesday from 7:30 until 9:15 o'clock. The children's class meets every Saturday morning at 10 o'clock. Private pupils have the privilege of coming to the classes for practice in ensemble singing. The work of private and class pupils includes the study of major and minor intonation and dictation; the movable and stationary do and chromatics; time, rhythm and phrasing; theory and analysis; reading at sight difficult exercises in the staff notation in all major and minor keys; reading of songs by the best composers; study of part songs and choruses from the oratorios and operas.

Through this work students become good musicians, gain a knowledge of the literature of vocal music, and learn to read the most difficult music at sight, without the aid of an instrument, as easily as they read their own language. All difficulties of an imperfect ear and lack of the sense of rhythm are overcome.

Mr. Kingsley's Organ Recital.

THIS will take place to-morrow, Thursday, evening at 8:30, at the Church of Christ, Scientist, Sixty-eighth street and Eighth avenue. The program was published in the last issue of THE MUSICAL COURIER.

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MR. AND MRS. CALVERT WILSON issued invitations for a musicale, New Year's night, at their home in Los Angeles, Cal., in compliment to the Laurel Vocal Quintet, of San José, of which Mrs. Calvert's sister, Mrs. Hellman-Smith, is a member. Some of the best talent of north as well as south California contributed to the program, including the members of the quintet, Mme. Geneva Johnstone-Bishop, Mrs. J. G. Scarborough, Miss Beresford Joy, Charles Bowes and J. P. Dupuy.

H. O. Hickernell, of Indiana, Pa., is a musician of note. The pupils of Miss M. Arvilla Hayes gave a musical at Saginaw, Mich., December 23.

At Yankton, S. Dak., December 25, Mr. and Mrs. Mather were respectively organ and violin soloists in a program.

Edwin H. Lemare, organist, gave a recital in Memorial Chapel, Wellesley College, Massachusetts, on December 15.

A musical in charge of the Misses Bent was given at the meeting of the New Century Club, in Chester, Pa., December 30.

Mrs. W. H. Dillingham will succeed Miss Grace Waters as organist and director at the Second Presbyterian Church, Louisville, Ky.

Jasper Dean McFall has charge of the choir of thirty-five voices in the Metropolitan Presbyterian Church, Capitol Hill, Washington, D. C.

A new chorus choir has been organized in the Sixteenth Street Baptist Church, Washington, D. C., and is under the leadership of Percy S. Foster.

The last in the series of three recitals given by Arthur Bergh, violinist, and Miss Minnie Bergh, pianist, was given January 5 at St. Paul, Minn.

Mrs. S. V. Harris and Mrs. Jane Huntington Yale have opened a studio in the Odeon, St. Paul, Minn., each occupying it three days of each week.

W. R. Hapson, the solo tenor at Trinity Church, Pittsburgh, took part in a concert which was given January 3 at Carnegie Music Hall, Braddock.

Mrs. E. C. Kenney, soprano, has resigned her position at St. Paul's Church, Cleveland, Ohio, to sing at the Hough Avenue Congregational Church.

The younger pupils of Miss Emily Gilmore will give a recital at Detroit, Mich., early in January, with ensemble numbers, given with voice and violin assistance.

A piano recital was given by Miss Lillian Abell at Hartford, Conn., December 29. Miss Abell was assisted by Miss Georgianna Turnbull, soprano, of Waterbury.

Daniel Protheroe, of Milwaukee, Wis., has received an invitation to be one of the judges at a musical contest to be held in Corwin, Wales, next August. He has not yet decided whether to go abroad or not.

Miss Charlotte Meyers, John Harkness and Mrs. Arthur Russell, accompanist, participated in the musical program given in connection with the annual distribution of prizes awarded the employees of the Farrand Organ Company recently in Detroit, Mich.

The younger pupils of Miss Thomas gave a piano recital at her residence, Detroit, Mich., December 30. Those participating in it were the Misses Katherine Crook, Sadie

Stapleton, Marie Twyman, Mina Bing, Beatrice Moore and Aileen Hardinge.

At Austin, Tex., December 27, the musical students of the State Blind Institute repaired to the Confederate Home and regaled the veterans with their choicest music.

A recital was given December 29 on the new organ at St. Mark's Church, Seattle, Wash., by Edward Duncan Jardine, of New York, assisted by Miss Genevieve Relfe, soloist.

Prof. Robert LeRoy Haslip, organist of the Brown Memorial Church, Baltimore, Md., gave an organ recital at St. Stephen's Episcopal Church, Harrisburg, Pa., on January 9, assisted by Prof. Julius von Bereghy, basso.

The First M. E. Church, Columbus, Ohio, has changed from the single quartet choir of the past year to a double quartet, adding Mrs. Pletsch, soprano; Miss Maynard, contralto; Mr. Preston, tenor, and Cecil Fanning, baritone.

An annual musical was given by the pupils of Miss M. A. Farick at Newark, N. J., January 7. Those who took part were the Misses Georgiana Callan, Mary Rowe, Mary V. Goodman, Margaret Foster, Eugenie Callan, Margaret Richards, Mary and Anna Conroy.

A new choir has been organized to furnish music in the Universalist Church, Gardiner, Me., the personnel of which is as follows: Mrs. M. W. Martin, soprano; Miss Ina Cobb, contralto; W. R. Partridge, tenor; Arthur Lander, bass, and Miss Lizzie Church, organist.

Miss Edith de Muth, soprano of the First Congregational Church, opened a studio in the Park Building, Detroit, Mich., January 1. Miss de Muth studied in New York with Tom Karl and J. Arthur Galloway, and was solo soprano of St. Paul's M. E. Church.

Miss Furber's piano pupils appeared January 3 in a recital program in the music studios in the Chamber of Commerce Building, St. Paul, Minn. Among the students playing solos were Helen Kinsey, Dorothy Holmes, Agnes Gardner, Grayson Lothrop, Bradford Joyce, Helen Kinsey, Helen Forest and Edith Hardick. Others appearing were Alice Pomroy, Laura Richardson, Laura Bangs, Laura Randall, Ethel Furber, Verena Zimmerman, Jane Clark and Sadie Anson.

At Portland, Me., December 28, under the baton of W. R. Chapman, of the Maine Music Festival, "The Messiah" was produced in commemoration of the Christmas season. The soloists were Mrs. Florence Knight Palmer, soprano; Miss Henrietta D. Rice, contralto; Will Stockbridge, tenor, and Millard Bowdoin, basso, all of Portland. The orchestra was composed of prominent members of the Maine Symphony Orchestra, which assists during the Maine festival season.

The annual pupils' recital of the Bradbury School of Music was given Monday, January 5, at the Lyceum, Duluth, Minn. The following took part: Victor Lannigan, Ering Mastoe, Doris Knutson, Misses Thiel, Gabrielsen, Morrison and Boerner, Hazel Levin, Misses Markovitz and Shapiro, Grant Headley, Misses Eva Zalk, May Hoelscher, Misses Calbertsen, Marshall, Steen and Roise, Margery Sheppard, Edyth Herington, Mildred Washburn, Jennette Buelson, Elsie Thiel, Iva Evered and Marie Tims.

Miss Badham's Musicales.

MISS CARROLL BADHAM gave a tea and musicale last Monday afternoon at her new studio at the Hotel Quentin, West Fifty-sixth street. Among those who sang were Mrs. Clarence L. Graff (née Mademoiselle Toronto), who gave a number of modern French and English songs, and Mrs. Ralph McKee, who sang Bach and Handel Arias. Miss Caroline Allen played two violin solos.

Several fine portraits by Miss Minerva Wetmore, recently exhibited at the Salon, were shown to the guests.



ON January 14 the second concert of the series arranged by the Chromatic Club took place in Troy, N. Y., the performers being Raoul Pugno, the French pianist, and Miss Maud MacCarthy, the young Irish violinist. The Chromatic Club has, since its organization several years ago, maintained a high standard of excellence in all its presentations to Troy's musical life. The officers of the organization have labored against many obstacles to give good music and the public is now beginning to show its appreciation by a ready response.

The St. Cecilia Society recently sung Handel's "Messiah" at the Light Guard armory, Detroit, Mich.

The Musical Club, of Greenville, Tex., gave a concert Saturday afternoon, January 3, for the benefit of the poor of the city.

The Philharmonic Society gave a Christmas concert December 30, at Boise City, Idaho, which was attended by a large audience.

The Etude Club held a "guest day" January 2, at the home of Mrs. W. P. Eager, Guthrie, Okla. More than 100 guests were present.

The Vendredi Musical Club met January 2 with Miss Laura Banks at her home, Nashville, Tenn. The program was a pleasing one. Those taking part were Misses Frank Hollowell, Eva Roberts, Laura Banks, Annie Green and Mrs. Kendrick Hardeste.

A recital was given by Edgar Ebbels, of Montclair, N. J., assisted by the Nean Mandolin Club and Quartet, of Verona, January 1. "The Idolizers" and a waltz, "Spanish Silhouettes," were rendered by the musical club, and the songs, "Wake to the Hunting" and "Good Evening," were given by the quartet.

The Tuesday Morning Musicales recently held a meeting at the home of Mrs. Kountze, Omaha, Neb., under the direction of Miss Corinne Paulson. Chaminade was the composer, and the participants were Mrs. Crofoot, Miss Hawley and Miss Paulson, pianists; Mrs. Sunderland Sheetz, Mrs. Wilhelm and Miss Bishop, vocalists.

The Winchester Mutual Aid Association, a society organized six years ago for benevolent purposes, arranged to entertain their friends at New Haven, Conn., January 7. After the annual business meeting a program was rendered by the following artists: Mrs. Clara Asher Buxbaum, Miss Mary C. Bradley, Wallace S. Moyle, Nikolai Sokoloff, John W. Wetzel.

Mrs. M. E. Wright, Miss Laura Brewer, Mrs. M. W. McDonald, Mrs. C. B. Hill, Mrs. G. J. Haar, Miss Nora Miller, Messrs. Weidenheimer, Briggs, Eaton and Hill, Mrs. T. A. White, Miss Maud Goodrich, Miss Jessie McPherson and Mrs. H. Reed took part in a musicale given at the residence of Mr. and Mrs. R. W. Ramsay, Guthrie, Okla., January 6.

The Amateur Musicales was recently entertained by Miss Ella Goldberg at Nashville, Tenn. Miss Nassauer, Miss Goldberg, Mrs. Weinbaum, Miss Lowenstein, Miss Fleisman, Mrs. Max Bloomstein, Mrs. M. S. Lebeck, Miss Frankland, Miss Loventhal, Miss Nellie Marks, Miss Fedora Jonas, Miss McIlvaine and Mrs. W. H. Jacobus took part.

The working musical of the Wednesday Club was held at Mrs. David Fleming's residence, Harrisburg, Pa., Jan-

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uary 7. Miss Ellen Kelker read a paper on Beethoven and arranged the program to illustrate it. The following persons participated in the program: Mrs. R. G. Cox, Miss McCormick, Miss Sarah Heister, Miss Torrington, Miss MacDowell, Miss Worley, Mrs. Huntingdon, Mrs. A. P. L. Dull, Mrs. H. B. McCormick and Miss Cameron.

The Tuesday Musical Club, of East Orange, N. J., held a meeting January 6, at the residence of Mrs. Marie Merrick. "Beethoven, the Greatest Symphonist Up to the Present Day," was considered. It was the third of a series held by the club, showing the development of musical forms. The sonatas "Pathétique" and "Moonlight" were played by Mrs. Merrick, and a sonata by Beethoven was rendered by Miss Edna Crowe. The club met January 13, at the home of Miss Crowe, when there was a rehearsal of chorus work under the direction of Ronald M. Grant.

A brief review of musical events in Omaha, Neb., for the past year says: That Omaha is advancing musically is evident from the increased activity not only among individual teachers but also musical organizations and clubs. The most noticeable result of progression is the organization of the Study Club, by Thomas L. Kelly. This club is composed of about 130 members, which with weekly rehearsals under its energetic leader has brought new life into the vocal field, and has had the effect of creating a rivalry from other teachers. With the aid of the Chicago Symphony Orchestra and prominent soloists, Mr. Kelly promises to give Omaha a May festival of which she will be justly proud. An oratorio society was also organized by F. H. Wright, with a membership of 100. Up to Christmas time rehearsals were progressing nicely, and some public performances were promised during the holidays. The public, however, is still expectant. A much higher standard of music has been reached in the Omaha churches, and during the Christmas holidays some fine musical programs were given. Miss Corinne Paulson, as leader of the musical department of the Woman's Club, is doing very good work and is making her influence felt.

About sixty-five ladies attended the "open day" of the Euterpean Club given January 7 at the home of Mrs. J. M. Morley, Saginaw, Mich. The program for the day was in the hands of John Prindle Scott and was one of unusual interest. Mr. Scott sang the first five selections, consisting of recitative and air, from "Hérodiade," Massenet; "Ici-Bas," Maude V. White; and three lullabies by Brueschweiler, Erskine and Nevin. The history of the lullabies is quite interesting, they being part of an opera composed by a student of Columbia College, and all parts were taken by Columbia men. Mr. Scott sang the part with the Columbia man who originally had the part, and so was thoroughly conversant with his subject. Mrs. H. M. Gillette, of Bay City, filled Miss Greening's place with three piano numbers by Chaminade. The closing number was the "Song Cycle," from "Eliland," by Alex von Fielitz. Among the guests from out of town were the following ladies: Mrs. N. B. Bradley, Mrs. H. M. Gillette, Mrs. Cressey, Mrs. Bousfield, Mrs. C. B. Curtis, Miss Jennie Curtis, Miss Alice Brown, Miss Helen Eddy, Miss May Eddy, Miss Laura Eddy, Miss Marie Greening, Miss Gertrude Greening, of Bay City; Mrs. Fred Smith, of Peoria, Ill., who is the guest of Mrs. Aaron Bliss; Miss Johnson, visiting Mrs.

Milton Ewing; Miss May Overlook, of Chicago, visiting Mrs. Ara A. Sanborn; Mrs. Frank Sellers, of Chicago; Miss Margaretta Morley, of Cleveland; Mrs. E. M. Love, of Chicago, and Miss Norris, of Port Huron, guests of Mrs. C. M. Norris.

STUDENTS OF APPLIED MUSIC.

THE students of the American Institute of Applied Music presented the following program at their informal recital Friday evening, January 16. The performance was characterized throughout by thoughtfulness and musical appreciation:

Cello	Stamaty
Harp Sounds	Mayer
Gavotte	Frances Aste
Albumbblatt	Samuel Blumenthal
Ondine	Frances Smith
Scherzino	Anna Brush
Evening Song	Lucy Washburn
Etincelles	Ethel Peckham
The Bird and the Rose	Bessie Cox
Prelude	Florence Bachman
Finale, Suite in G minor	Agnes Grace Rowe
The Garland	Arthur Alexander
My Dreams	Elizabeth Rowe Fish
Intermezzo, Nos. 5 and 6	Schumann
Aria, Holburg Suite	Grieg
Minuet	Grazioli
Ave Maria	Celia Spicer

Miss Bailey's Piano Class.

MEMBERS of Miss Virginia Bailey's piano class gave a musicale at the studio of Francis Stuart, 1110 Carnegie Hall, January 10. An audience of refined music lovers enjoyed the program made up as follows:

March of the Little Men	Orth
Twelve o'Clock, from After the Lesson	Harvey Worthington Loomis
Minuet	Miss Christabel Wait
Waltz	Miss Nathalie Wait
Berceuse	Miss Sibyl May
Meditation	Miss Adler
Impromptu	Miss Knox
Lullaby	Miss Edith Marshall
Prelude	Miss Ruth Howard
Mazurka	Rachmaninoff
	Leschetizky
	Miss Grace Marshall

Andrew Brooke and Miss Margaret Stevens, pupils of Mr. Stuart, contributed the vocal numbers.

ST. LOUIS.

St. Louis, January 15, 1903.

TUESDAY evening, January 13, the St. Louis School of Opera, a recently organized institution, the purpose of which is to give performances of light opera by local singers, gave its first performance in the Odeon. The opera was the "Pirates of Penzance," and the cast was as follows:

Pirate King	Burt P. McKinnie
Samuel	Andrew Arbuckle
Frederick	Forrest Shackelford
Major General	Harlan Watson
Sergeant	Robert W. McCormick
Mabel	Grace L. Walser
Ruth	Marie Niblock Connor
Isabel	Blanche Snyder
Kate	Mrs. G. W. Davis
Edith	Mrs. Frederick Fodde

Chorus of twenty.

The school was organized by Mrs. Stella Kellogg-Haines some months ago and the performance last night reflects great credit on her and those associated with her and is a movement in the right direction. Several members in the cast have every reason to expect a successful stage career if that is their ambition, chief of these being Miss Walser and Miss Connor. The work of the school is to go forward and another opera is promised for the near future. Miro Delamatto, formerly of the Castle Square Opera Company, is to have charge of the future productions.

William Weil has begun his annual series of band concerts on Sunday afternoons in the Odeon. Last Sunday Mrs. Nellie Allen-Hessenbruch was the soloist and she achieved an unqualified success, being obliged to play several encores. The work of the band is an improvement on that of former seasons.

Michael Banner Returns.

MICHAEL BANNER has returned from Philadelphia, where he appeared as the principal soloist in a subscription concert in Horticultural Hall. He played these pieces: Nocturne, op. 27, No. 2, Chopin-Wilhelmj; "Ungarisches Lied," Goby Eberhardt; Aria, Bach, and "Noel d'Irlande," Holmès. Mr. Banner was compelled to add several numbers as encores. His success was unequivocal. His reception was nothing less than an ovation. The Philadelphia music critics were profuse in their praise of the violinist.

Francis Rogers in Chicago.

FRANCIS ROGERS is in Chicago this week singing at two musicales, one given by Mrs. Hugh Birch, 1912 Michigan avenue, and the other by David Jones, 141 Astor street. He has been engaged to give a recital before the Amateur Musical Club, of Chicago, March 16.

January 25 he sings at the Sunday afternoon concert at Steinert Hall, Boston, and on January 27 gives a recital for the Choral Club, of Derby, Conn.



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BOSTON SYMPHONY CONCERTS.

THURSDAY evening and Saturday afternoon, at Carnegie Hall, the Boston Symphony Orchestra gave its third New York concert and matinee. Following were the programs:

THURSDAY EVENING.

Overture to *Genève*, op. 81.....Schumann
Concerto for 'Cello, in A minor, op. 33.....Saint-Saëns
Two poems for orchestra—
 Avant que tu ne t'en ailles (Verlaine).....Loeffler
 Villanelle du Diable (Rollinat).....Loeffler
Symphony No. 5, in E minor, From the New World, op. 95.....Dvorák

SATURDAY AFTERNOON.

Symphony No. 1, in C minor, op. 68.....Brahms
Stances de Sapho, from *Sapho*.....Gounod
Chorus of Spirits and Spirits' Dance, from *Merlin*.....Goldmark
Sea Pictures, two songs from a cycle of five for contralto and orchestra, op. 37.....Elgar
Introduction and Love Death, from *Tristan and Isolde*.....Wagner

It was refreshing to hear Schumann's neglected "*Genève*" overture. The work is of pronounced melodic beauty and the orchestration is in Schumann's best vein. Conductors might well substitute "*Genève*" occasionally for the ubiquitous overtures of Weber, Mozart and Cherubini.

Charles Martin Loeffler is a composer not unknown to New York musicians and concertgoers—the distinction is made advisedly. If memory serves aright we have heard here Loeffler's "*Divertimento*," for violin and orchestra; "*Nights in the Ukraine*" and "*Death of Tintagiles*," both for orchestra. The composer is the second concertmaster of the Boston Symphony organization.

For a long time Loeffler has been deeply interested in the verse and in the strange philosophies of the "decadent" French and Belgian poets who write of absinthe tainted immoralities and shudder in stanzas at their own supreme wickedness. We may not all believe with these modern "macabre" (see de Goncourt's) lyricists, but we are bound to admit that they have given to French literature some of its most exquisite and most musical verse. And by no means did this younger school confine itself solely to songs of the cabaret and of the gutter. Such an assumption would also be an injustice. De Musset and Hugo have not written purer or more exalted love poetry than has been produced by some of our flamboyant French and Belgian friends. In fact, it is one of the great literary marvels of our day how some of these men could on one day be so immoral and on the next so immortal.

Of all this gifted crew, Paul Verlaine was certainly the most remarkable poet. And of all his verse, "*La Bonne Chanson*" (written in 1870, when Verlaine was in love with Mathilde Mauté) is perhaps the finest example. Loeffler displayed fastidious taste when he chose from this work for his musical illustration the lines beginning:

*Avant que tu ne t'en ailles,
Pâle étoile du matin,
—Milles caillies
Chantent, chantent dans le thym.*

This tender poem has been Englished by Philip Hale's master hand. This is his prose version:

Before you fade and disappear, pale morning star—a thousand quails call in the thyme—
Turn toward the poet, whose eyes brim with love—the lark mounts skyward with the day—

Turn your face which the dawn drowns in its blue—what joy among ripe wheat fields!—
Make my thought shine yonder—far off, O so far!—The dew shines brightly on the hay—

In the sweet dream wherein my love still sleeping stirs—Quick, be quick; for, lo, the golden sun.

Loeffler is a poet in music. He has succeeded in portraying his own fanciful conception of this scene, rather than in literally translating Verlaine into tone. That may not have been Loeffler's design. At any rate the Boston

composer has succeeded in producing music which needs no poetical picture or program or suggestion in order to be understood. The complex nature and the length of the orchestral "poem" remove it from an all too close dependence on Verlaine's scheme. Loeffler is a skillful colorist and a fine sensed musician who loves to explore the unused crannies and corners of instrumentation. With consummate skill he avoids the obvious. Where another man, gifted with Loeffler's technic, would plunge boldly into Richard Strauss's wake, the poet composer pursues his own way, seeks his own peculiar subjects, and treats them in individual style. Loeffler paints the paling morning star with harp tones, delicate violin passages and tinkling bells. Immediately the proper mood is created. Then comes a theme sung on the French horn. No more idyllic effect could well be contrived. Antique cymbals add to this moonlight mood. Single, tremulous tones tell of the morning dew. The ambition, the love yearning of the poet are told by an impassioned theme for strings. Gradually the full orchestral apparatus is called upon, and higher and higher rises the poet's ecstasy. He turns his face toward the rising sun, and the multi-colored rays bathe him in warmth and rich red light. Paler and paler grows the morning star, and its tender song disappears in the impassioned paean to dawning day. The color grows brighter, the woodwind and the violin chant of light, and life, and action, and suddenly with a grand orchestral burst, the effulgent sun itself stands strong in the radiant heavens. Poor evening star! The orchestral poem is ended. To be fully appreciated, this fantasy must be heard. In halting words it is impossible to describe Loeffler's opulence of tonal tints, and his well nigh infinite resource in the individual use and combination of orchestral instruments. He has the skill of Richard Strauss, the spirituality of César Franck, and the imagination of Loeffler.

The "*Villanelle du Diable*," based on a poem of the same name, by Maurice Rollinat, is of far smaller artistic calibre than Loeffler's Verlaine paraphrase. The burden of Rollinat's Villanelle, repeated ten times, is "*L'Enfer brûle, brûle, brûle,*" and "*Le Diable rôde et circule.*" ("Hell's a-burning, burning, burning," and "the Devil, prowling, runs about.") The twelve couplets describe how and where the Satanic tempter secures his victims. Naturally enough, this theme lends itself admirably to picturesque orchestral treatment, but it will not allow of any great originality. Our best known composers have exhausted all the orchestral sulphur and brimstone in their musical illustrations of the Evil One. Beyond painting in gloomy colors and suggesting dancing witches and lost souls there is not much else to be said about the high priest and the domain of the damned. Loeffler has adhered closely to the spirit of the poem, and he imitates with extraordinary fidelity its rhythm, its unrest and its grotesqueness. The pot is kept boiling, so to speak, and there are eloquent allusions to dark deeds and to death, as in the Revolutionary songs, "*Ah! ça ira,*" and "*La Carmagnole*," and in the morbid cabaret air, "*A la Vilette*," sung by Yvette Guilbert. The finale of Loeffler's work is a sardonic paraphrase of the "*Dies Irae*." It is impressive, but it is not new. We heard the same idea recently (with organ and church bells, too) in Berlioz's "*Symphonic Fantastique*." Loeffler seems fond of travesties on the "*Dies Irae*." He has employed the device before, in the last movement of his "*Divertimento*," for violin.

Both these "poems" were received with evident favor, and Loeffler, who played his own works, was compelled to bow half a dozen or more grateful acknowledgments.

The familiar Dvorák Symphony was read by Gericke with unwonted spirit and verve. The scherzo and the allegro could hardly have been improved upon. From Europe comes the news that Dvorák has definitely abandoned the conventional symphonic poem, and henceforth will write only operas and symphonic poems. Perhaps

the Bohemian composer recognized in the "New World" Symphony his masterpiece.

Alwin Schroeder played Saint-Saëns' melodious 'Cello Concerto in A minor. The first movement was unduly hastened, with the result that the opening theme lost much of its significance, and the passages sounded unclear and inconsequential. It is a common fault with 'cellists to hurry the first movement of this concerto, although the composer himself prescribed "*allegro non troppo*." In both the first and second parts Mr. Schroeder's tone sounded small and dry. It lacks sensuous quality. His attack was not energetic, nor did his technic display the vitality and brilliance with which Anton Hekking, for instance, is wont to invest the final movement. All in all, Mr. Schroeder's performance was cast in a very small mold and proved tame and disappointing.

At the Saturday concert the feature of the program proved to be the performance of Brahms' C minor Symphony. It was given a model reading. Gericke is thoroughly in sympathy with this crossgrained music, and knows how to make it interesting. We may not all be unbounded admirers of Brahms, but when his music is played by Gericke's orchestra the drab scores invariably acquire color, sometimes brilliant, but always warm. The andante and the fourth movement seemed to make the deepest impression.

Goldmark's "*Merlin*" number sounded hollow and meaningless. Certain operatic excerpts will not shine as absolute music when stripped of their scenic surroundings. This is apparently the case with the chorus and dance from "*Merlin*." It was well played, but failed to produce much effect.

Elgar's "*Sea Pictures*" were rather a disappointment. This English composer has been so resoundingly exploited of late that the audience expected a revelation in the two contralto songs with orchestral accompaniment. There are five in the cycle, but only Nos. 1 and 3 were announced on the program. Instead of these, however, the two songs actually sung were Nos. 4 and 5. The Elgar music is conventional. "*Where Corals Lie*" can boast of a rather fetching accompaniment, but of a simple kind that hardly needs such a large apparatus as an orchestra. With piano this song sounds as well if not better. "*The Swimmer*" is a ballad, and can be made into quite a stirring one. Unfortunately the soloist, a Mme. Kirkby Lunn, utterly failed to catch the spirit or even the meaning of the text, and seemed incapable of developing a musical climax. Here Elgar's score tells the story of a storm, and tells it in quite the customary way. There are a melodious middle section, "*The Skies Were Fairer*," and a dramatic finale. The "*Sea Pictures*" will hardly add much to the fame of the composer whom Theodore Thomas recently called "the greatest."

The "*Tristan and Isolde*" music was done here this winter by the New York Philharmonic Orchestra; it was played on Saturday by the Boston Symphony Orchestra.

A feature of these concerts is the comprehensive program book, stuffed with reliable plums of information from the pen of that master historian Philip Hale.

ALICE ESTY.

HERE are some more press notices of Alice Esty, the celebrated soprano, who is to visit the United States in the fall:

Miss Alice Esty acquitted herself with high honors, her interpretation of the solos being marked by vocalism artistic in every sense. —Liverpool Post.

Miss Alice Esty sang the music of the betrayed maiden, Margherita, in a most delightful fashion. She gave a wonderfully piquant rendering of the quaint air, "*O'er the Sea in Thule of Old*," and in the famous "*Jewel Song*" following sang with a brilliancy, taste and power that completely captivated her hearers, who vigorously acclaimed her triumph. An equally marked impression was made in the garden scene, while in the music in the cathedral and subsequent scenes the singer imparted a touching pathos to every

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phrase. Altogether, Miss Esty achieved an emphatic success.—*Sussex Daily News, Norwich.*

Miss Alice Esty achieved a notable success in every variation of a touching character. In the garden, as the gentle, wondering maiden; in the love passages, with which the third act closes, and in the scenes of agony consequent upon betrayal, the singer rose splendidly to the requirements of the music and of the character portrayed. The "King of Thule" ballad and the familiar Jewel Song ("O Heaven, What Brilliant Gems") may be named as among the solos most enthusiastically received.—*Norfolk Weekly Standard, Norwich.*

To Miss Alice Esty, who is gifted with a sweet, well modulated soprano voice, which she uses without the slightest effort, and which is under perfect control, was assigned an important part, but one which did not offer so many opportunities of hearing the lady as a selfish audience might have desired.—*Sunderland Daily Echo.*

Miss Alice Esty sang the music of Margarita with a brilliancy hardly to be excelled. The delightful ease of her style was noticeable in every number—however exacting—which fell to her share. The clearness of her enunciation, too, enhanced immeasurably the value of her efforts. Never was there the slightest strain upon her voice. She acquitted herself with the greatest distinction. The

Jewel Song was, of course, her powerful effort, and so dainty and delicate was the manner in which she gave it that the audience was perfectly enthusiastic.—*Southport Guardian.*

Miss Alice Esty was in splendid voice, and her singing was the feature of the evening. She possesses a voice of rare power and sweetness, rich and full to a degree, and she used it to the fullest extent in the recitatives leading up to the chorus, "Glory to God in the Highest," while in the air immediately following, "Rejoice Greatly, O Daughter of Zion," she still further enhanced her reputation with the audience. She sang throughout with spirit and expression, and gave a finished rendering of the pieces allotted to her.—*Stockport Advertiser.*

Miss Alice Esty was rapturously applauded each time she sang, and she was without doubt the star of the evening. Her artistic resources seem well nigh inexhaustible, and her sweet voice has made her a certain favorite forever with Stockport audiences. Those who were fortunate enough to hear her sing "I Know That My Redeemer Liveth" were delighted with the taste and feeling she displayed in her treatment of this glorious air.—*Cheshire County News, Stockport.*

Miss Alice Esty sang charmingly, even brilliantly. Two of her selections are old friends, and as an encore after the "Echo Song"

she sang almost an older, "Comin' Thro' the Rye;" but Gounod's unhackneyed air provided her with an opportunity for the display of downright vocal ability, and of this opportunity Miss Esty made excellent use. The purity of her voice, the ease and brilliancy of her execution, the finish of her phrasing and the envied equality of tone of her organ through all its considerable range—the high C was delivered with sustained power, combined with the pleasant suggestion of modesty, which always marks Miss Esty's style to provoke a well deserved display of enthusiasm after her trying effort.—*Manchester Courier and Advertiser.*

In Miss Alice Esty was found a soprano whose voice adequately fulfills the exacting requirements of the work. The recitatives were clearly and expressively rendered, and the more florid passages were delivered with an animation which roused the audience to enthusiasm.—*Northern Daily Telegraph.*

Miss Alice Esty has a powerful and flexible soprano of great purity, which was heard to advantage in the spirited solo, "Rejoice Greatly," and with marked power in the plaintive air, "Come Unto Him," which was interpreted with fine feeling and accurate enunciation. In fact, in all she sang there was intense dramatic effect, and she was repeatedly applauded.—*Blackburn Times.*

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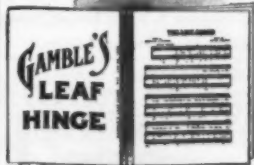
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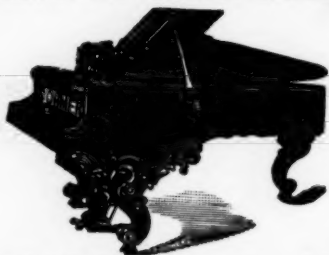
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